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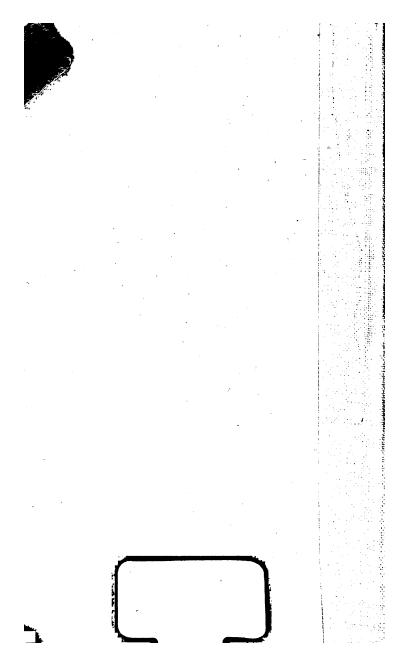
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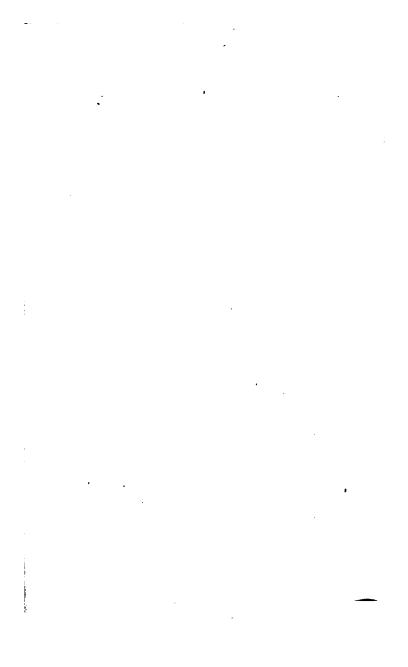


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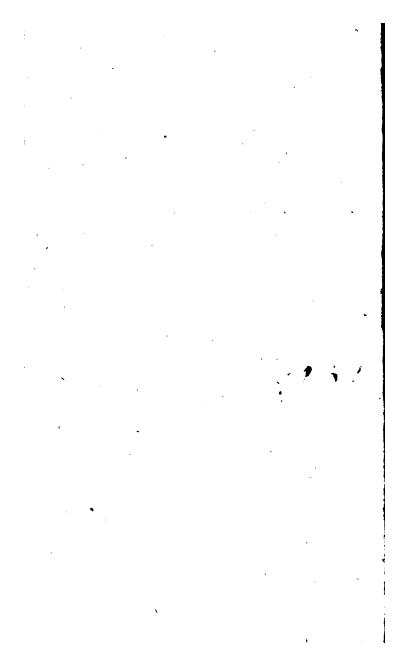
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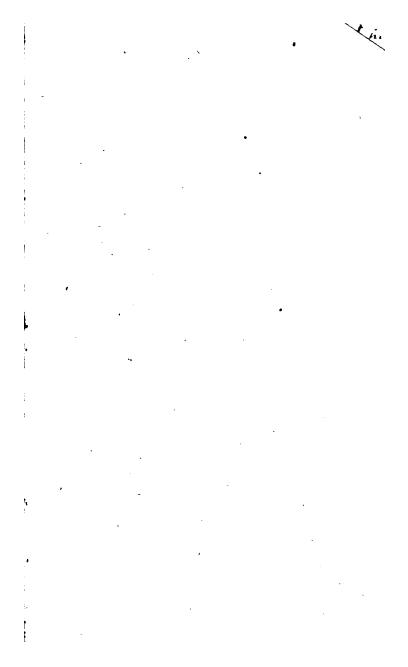


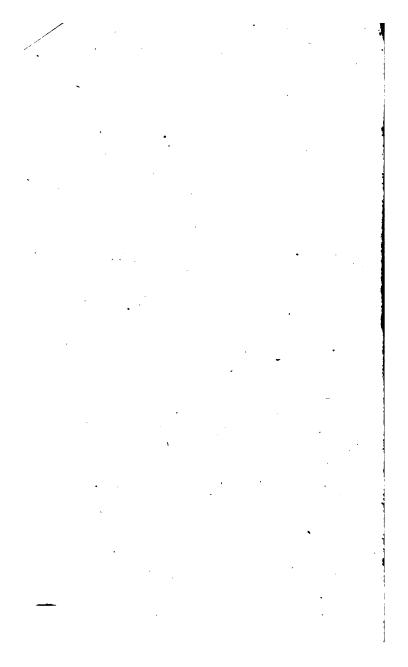
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PRACTICAL

# SYSTEM OF RHETORIC:

OR THE

# PRINCIPLES & RULES OF STYLE,

INFERRED FROM

EXAMPLES OF WRITING.

BY SAMUEL P. NEWMAN,
PROFESSOR OF RHETORIC IN BOWDOIN COLLEGE.

SECOND EDITION.

PUBLISHED BY SHIRLEY & HYDE, PORTLAND;

AND MARK NEWMAN, ANDQVER.

1829.

829.

V.S.

### DISTRICT OF MAINE, as.

BE IT REMEMBERED. That on the twenty-first day of May, in the year of our Lord one thousand eight hundred and twenty-seven, and the fifty first year of the Independence of the United States of America,

SAMUEL P. NEWMAN, of the said District, has deposited in this Office, the title of a Book, the right whereof he claims as author, in the words following, to wit:

"A Practical System of Rhetoric; or the Principles and Rules of Style: inferred from Examples of Writing. By Samuel P. Newman, Professor of Rhetoric in Bowdoin College."

In conformity to the act of the Congress of the United States, entitled. "An act for the encouragement of learning by securing the copies of maps, charts, and books to the authors and proprietors of such copies during the times therein mentioned;" and also to an act, entitled "An act, supplementary to an act, entitled, an act for the encouragement of learning, by securing the copies of maps, charts and books to the authors and proprietors of such copies during the times therein mentioned; and extending the benefits thereof to the arts of designing, engraving, and etching historical, and other prints."

JOHN MUSSEY, Clerk of the District Court of Maine.

BRUNSWICK:

PRINTED BY GEORGE GRIFFIN.

## PREFACE.

The complaint is often heard, that the study of Rhetoric is of little practical advantage. Many who have learned its rules, do not become good writers, or good critics; and of those who are able to write well, and to judge correctly of the merits of literary productions, few acknowledge, that they have derived much assistance from the study of this art.

The experience of the author of the following pages, as an instructer, has satisfied him, that there is ground for this complaint. The advantages derived from the study of this branch of education, are not such as should be derived from it. It does not offer that exercise and improvement to the intellectual powers, which it should offer. It does not give that assistance towards forming a good style, which it ought to afford. And it is believed, that these effects have arisen in part from the manner in which it is studied.

The instructions of Rhetoric are twofold;—those which point out the excellencies of style, and those which give cautions against its most frequent faults. In either case, the reason of what is said should be seen, and its

justness felt and acknowledged by the pupil. This can be effected only by the exhibition of these excellencies and defects, as they are found in the productions of writers. Hence then the best mode of acquiring a knowledge of the principles and rules of Rhetoric, is by the study of different styles.

But it is nesessary that there be some system of study,—that there be some order in directing the attention to the most prominent excellencies of style and its most common faults. At the same time, it requires a degree of investigation which every instructer cannot give to the subject, to discover the reasons of the approbation and censure which are bestowed.

The following work has been prepared, that it may offer a regular system of study, and at the same time furnish such explanations and reasons of the rules of the art as are needed. It will not effect its purpose, unless in connexion with its study the attention of students be directed to examples. They should also be frequently required to write criticisms, that may lead them to apply the principles and rules which are stated.

The sale of a large edition of the following work in less than eighteen months from its publication, and the testimony borne to its utility, by many instructers, who have adopted it as a text book, have led to the publication of a second edition. By increasing the amount on a page, and also the number of pages, the work has been considerably enlarged, and it is hoped improved. The exercises for the study of style which have been added, will, it is thought, be regarded as highly important.

It has been the object of the writer, to direct the attention to those rules and principles which are of most practical advantage—to make the reason of every prin-

ciple and rule fully understood—to substitute for the useless manner of studying the art by committing to memory answers to proposed questions, the more rational method of studying examples. A work on Rhetoric which shall effect these objects, he knows will be valuable.

Bowdoin College, May, 1829.

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## INTRODUCTION.

Should we read the production of one who is justly accounted a good writer, we should be conscious that our attention had been engaged,-that we had been pleased, and if the subject was one which could interest the feelings, that we had been moved. If from being conscious of these effects we are led to search for their causes, we shall find that our attention has been engaged by the valuable thoughts and just reasonings that have been exhibited; we have been pleased by what has given exercise to our imagination,-by happy turns of expression-by well introduced and well supported illustrations. We have been moved, because the writer, whose productions we have read was moved, and our feelings of sympathy have caused us to be borne along on the same current by which he was carried forward. But we now ask, what may be hence inferred on the part of the writer? Do we not discover, that his mind has been stored with knowledge?--that his imagination is active and well regulated, and his heart alive to emotion? And is it not from his possessing these resources,—these intellectual and moral habits, that he has been able to engage our attention, to please and to move us, and consequently has acquired the reputation of a good writer?

Now if this view be just, we may infer, that the foundations of good writing are laid in the acquisition of the stores of knowledge,—in the cultivation of the reasoning powers,—in the exercise and proper regulation of the imagination, and in the sensibilities of the heart.

But let us now suppose, that two writers, who possess those qualities, which I have called the foundation of good writing, in equal degrees, should write on the same There still might be important differences be-One might use words with correctness tween them. and skill, selecting always the best term; the writings of the other might shew improprieties and want of skill. The sentences of the one might be smooth in their flow, perspicuous in their meaning, gratefully diversified in their length, and well suited to the thought that is conveyed; those of the other might be rough, obscure, ambiguous, and tiresome from their uniformity; and while we are engaged and pleased in reading the production of the former writer, we soon become wearied and disgusted with that of the latter. Here then we have a new cause in operation, and this obviously is the different degrees of skill in the use of language, possessed by these two writers.

From this statement we may learn, what are the objects of attention to the critic in examining a literary production. He would judge of the value of the thoughts, of the correctness of the reasoning, especially of the method observed in the discussion of the subject. He would next apply the principles of good taste, and notice what is addressed to the imagination, and judge of its fitness to excite emotions of beauty, or grandeur, or

#### INTRODUCTION.

other emotions of the same class. He might then direct his attention more immediately to the style, and examine its correctness, perspicuity, smoothness, adaptation of the subject and the various qualities of a good style.

The course here marked out, as that of the critic in the examination of a literary production, suggests the objects of attention and the method pursued in the following work. In the first part, a writer is regarded as addressing himself to the understanding of his readers, and the importance of being able to think well, as including the number and value of of our thoughts and the proper arrangement of them, is considered. The writer is then regarded as addressing himself more immediately to the imagination, with the design of interesting or pleasing his readers. Here the nature of taste, which directs in what is addressed to the imagination, is explained, the proper objects of its attention in a literary work are pointed out, and some directions given, to aid in the cultivation of a good taste. Skill in the use of language is next made the object of attention, so far as this is necessary for the accurate and perspicuous conveyance of the thoughts. In the remaining part of the work, the qualities of a good style are enumerated, and the different circumstances on which they depend, are mentioned. Through the whole work the inductive method is observed as far as practicable. Examples are given, and rules and principles are inferred from these examples. the close of the work also exercises are found the analysis of which may call forth the skill of the learner. and make him familiar with the rules which are stated.

It will at once occur, that in each of the particulars mentioned, Rhetoric is connected, in a greater or less degree, with other departments of instruction. The

#### INTRODUCTION.

Grammarian gives us rules for the attainment of cor rectness in the use of language; and Logic informs us of the different modes of conducting an argument. The intellectual philosopher also explains to us the phenomena of mind, particularly of those emotions with which taste is connected. This connexion has been borne in mind, and hence it is, that on some parts comparatively little has been said, and that of a general nature. Other parts, which are thought to belong more appropriately to Rhetoric, have been more fully treated

## CHAPTER FIRST.

ON THOUGHT AS THE FOUNDATION OF GOOD WRITING.

It is a received maxim, that to write well we must think well. To think well, implies extensive knowledge, and well disciplined intellectual powers. To think well on any particular subject, implies that we have a full knowledge of that subject, and are able to understand its relation to other subjects, and to reason upon it.

In saying that extensive knowledge is essential to the good writer, the word knowledge is meant to include both an acquaintance with the events and the opinions of the day, and with what is taught in the schools. That this knowledge is necessary to the good writer, may be inferred from the intimate connexion between the different objects of our thoughts. It is impossible for a writer to state and explain his opinions on one subject, without shewing a knowledge of many others. And if in the communication of his opinions he endeavours to illustrate and recommend them by the ornaments of style, the extent of his knowledge will be shewn by his illustrations and allusions. Were it necessary to establish this position, it might be done by analysing a passage of some able writer, and shewing, even from the words that he uses, the knowledge which its composition implies.

He then who would become a good waiter, must possess a rich fund of thoughts. The storehouse of the

mind must be well filled; and he must have that command over his treasures, which will enable him to bring forward, whenever the occasion may require, what has here been accumulated for future use. To make these acquisitions, is not the work of a month, nor of a year. He, who would gain much knowledge, must acquire habits of diligence and attention. He must be always and everywhere a learner. Especially must he seek after a knowledge of facts, and distinct views of received opinions on important subjects. It will be mindful, that the extent of his knowledge will depend more on the manner of his reading, than on the amount read, and on his attention to those facts which fall under his observation, more than on the number of these facts.

In saying that the discipline of the mind is essential to the good writer, particular reference is had to the reasoning powers. In other words, the good writer must have sound sense. He must be able to examine subjects, and pursue a connected train of thought with power and correctness. That this is essential, may be inferred from the rank, which is held by the understanding among the different faculties of the mind. may have invention, memory and imagination, but if he cannot reason accurately and with power, he will not interest and inform his readers, and thus acquire the reputation of a good writer. It is also well known, that many of the faults of style arise from indistinctness in the thoughts, and an inability to discern their relations to each other. Both of these causes of defects in writing, are removed by the discipline of the mind.

The improvement of the reasoning powers, is the appropriate object of the study of the sciences. The ability to reason justly and ably, must be acquired by practice. There may be physical strength of mind as of

body, but the strength of the giant will not avail him in rearing a stately edifice, unless his strength be combined with skill, and no better can the giant mind rear its structure without the guidance of skill, acquired either from instruction or practice. And where can this skill be better acquired than in the study of those sciences, which require patient and careful research for hidden principles, or furnish instances of close and long continued trains of argumentation. Hence the fondness for metaphysical and moral investigations and for the exact sciences, which is ever felt by those, who have excelled as sound reasoners. And the student, who in the course of his education is called to search for truth in the labyrinth of metaphysical and moral reasonings, and to toil in the wearisome study of the long and intricate solutions of mathematical principles, is acquiring that discipline of the mind, which fits him to distinguish himself as an able writer.

From these general remarks on what is essential to the good writer, I proceed to some observations on the selection and treatment of a particular subject. It is a direction of Horace,

Sumite materiam vestris, qui scribitis, æquam Viribus.\*

The meaning of this maxim evidently is, that we should not attempt to write on subjects which are beyond the reach of our intellect, and to the treatment of which, from our habits of thought, we are not fitted. Rightly to understand and discuss some subjects, requires a previous knowledge and powers of reasoning, which are not

<sup>\*</sup> Examine well, ye writers, weigh with care,
What suits your genius; what your strength can bear.

commonly possessed; and when these essential prerequisites do not exist, our labor must be in vain.

The expression of Horace, as thus explained, should not discourage the scholar in his efforts to excel. The student, with his relaxed and enfeebled system, could not expect to vie with the hardy laborer in a trial of strength. But let him leave his study—let him inure himself to toil, and he may gradually acquire an equal hardiness of constitution, and strength of muscle. Neither should the scholar in the greenness of his powers, attempt those feats, which he only can perform who is accustomed to strong mental exertion. Let him go on from strength to strength, exercise his powers, and inure himself to toil, and by and by he will heave the stone, at which, in a more immature period, he would have tugged in vain.

Consistently with these remarks, the attention of young writers is usually directed in their first attempts to subjects of an ethical nature. On topics of this class, almost every one has some floating thoughts. But should the attempt be made to pursue a scientific investigation, or to furnish a political disquisition, the maxim of Horace, and the dictate of good sense, would alike be violated.

Having then selected a subject to the treatment of which his powers are adequate, the next business of the writer is to dwell upon his subject with persevering reflection. And here let him remember the important injunction, Never attempt to write on any subject, until you fully understand it. The reason of this rule may be simply stated. We write to convey knowledge to others. But the attempt must be vain and absurd, if we do not understand what we wish to convey.

A habit of patient reflection should be enjoined, es-

pecially upon the young writer. Let him remember, that his danger is from a slight and superficial acquaintance with his subject; and not enter too hastily on its treatment. He sits down to reflect, and finds that he has some floating thoughts on what he intends to discuss. This is not enough. He must direct his thoughts to some definite object, and find out all that may be made useful in exhibiting and enforcing his opinions. Neither let him be discouraged, if difficulties offer themselves; and first efforts are vain. Often is it the case, that in the course of such investigations and patient examination of a subject, new views and valuable thoughts will present themselves. We make new discoveries. Our minds become filled with the subject, and our thoughts flow forth in order and abundance.

It is by thus carefully and patiently reflecting on his subject, that the writer prepares himself to read with advantage what has been written by others. Having his own views and opinions, which are the result of patient thought and thorough examination, he is enabled to make comparisons between the opinions he has formed and those of other men. Wherein the opinions of others coincide with his own, he feels strengthened and supported! Wherein they differ, he is led to a more careful examination, and thus the danger of falling into error himself, and of leading others astray, is diminished. Often, also, in reading the productions of others. some new views will be brought before the mind, or some aid derived for illustrating and enforcing what is designed to be communicated. In this way too the writer is less liable to be biassed by the authority of a name, and become the retailer of the opinions of other men. These remarks are designed to answer the inquiry, how far we ought to read what others have written on a subject before attempting to write ourselves. We should read, not so much with the design of furnishing our minds with ideas, as to test the value of our own thoughts, and receive hints which may be dwelt upon, and thus suggest new views and thoughts.

There can be no doubt, that the practice of mass young writers is contrary to what is here recommended. Immediately upon selecting a subject on which to write, they read what others have written, and thus, instead of trusting to the resources of their own minds, they look to books for their thoughts and opinions. The injurious effect of this habit is seen in the want of origiality and vigor of thought, which in later periods, characterises the efforts of these servile minds.

The persevering thought, that has now been enjoined, has done more towards enlightening and improving men, than all the brilliant sallies and sudden efforts of genius. It is indeed this ability to think, joined with a favorable constitution of mind, which gives its possessor a claim to the name of genius. It is said, that when the great Newton was asked, how he was enabled to make the greatest discoveries that a mortal has ever communicated to his fellow men; he answered, by thinking.

When by patient reflection on a subject many and valuable thoughts have been acquired, the attention should next be directed to their arrangement. A good method, or the right arrangement of the thoughts, is of vital importance to the successful communication of them to others.

The first direction for the attainment of a good method, or the right arrangement of the thoughts, is, to fix definitely in the mind the precise object in view. The writer should ask himself, What do I wish to establish? What is the point at which I aim? and when this is seem, it never should be host sight of. The necessity of this direction will at once be perceived. Unless the writer have some object, at which he aims, as the goal he would reach, he will ever be liable to go astray, lose himself and his readers. In this way also, he learns what importance to attach to every thought that is introduced, and determines from its bearing on the principal object of his discourse, the value of every part, and how long it should be dwelt upon.

Having fixed definitely in the mind the precise object of discussion, the next part of the work of arrangement is, to mark the outlines of the discourse, or, in other words, to determine the grand divisions. In making this division, as has been already intimated, particular regard should be had to the object in view, and it should be evident; that the division has been made in that manner, which may best aid the design of the writer. The division also should be natural, such as obviously suggests itself to the mind of the reader, and may be easily remembered. There should also be a distinctness of the parts; one part should not include another, but each should have its proper place and be of importance in that place, and all the parts well fitted together and united, should present a whole.

Let us suppose in illustration of these remarks, that it is proposed to write an essay on Filial duties. As the object of the essay, the writer designs to shew, that children should render to their parents obedience and love. His division is as follows; Children should render obedience and love to their parents,

- 1. Because they are under obligations to their parents for benefits received from them.
- 2. Because in this way they secure their own happiness.

3. Because God has commanded them to houser their parents.

In this division there is a manifeld reference to the object of the writer. The different heads are also distinct from each other, and taken together give a sufficiently full view of the subject. It is in accordance then with the directions stated above.

Let us now suppose that the following division had been made;

Children should render obedience had live to their parents,

- 1. Because they ware: under obligitions for them for benefits received from them:
- 2. Because their parents furnish them with food and clothing
- 3. Because in this ways they secure their own happiness.
- 4. Because there is a satisfaction and peach of conscience in the discharge of filial duties.

This division is faulty, since the different parts are not distinct from each other. The second head is included under the first, and the fourth under the third... A third division might be made as follows; Children should render obedience and love to their parents,

- · 1. Because they should do what is right:
- 2. Because in this way they secure their own happiness. is the control of the secure of the secure
- 3. Because God has commanded them to honor their parents.

It may be said of the first part of this division, that it has no particular reference to the object of the writer. It is a truth of general application, and might with equal propriety be assigned in enforcing any other duty, as in this instance. It is also implied in the other heads, since

children do what is right, when in obedience to God's command they seek to secure their own happiness.

To be able in this way "to look a subject into shape," is highly conducive to success as a writer. It results from a habit of consecutive thinking. Some men are constantly collecting and arranging their scattered thoughts. There is a principle of order in their minds, which is imparted to every subject on which they look. The forming of this habit is aided by the study of the sciences, as has 'already been mentioned. Much depends also upon practice, and upon reading the productions of those, who are wont to think with order and ability.

The question may arise, Is it of importance distinctly to state the plan which is pursued? Should there be the formal divisions of a discourse? To this I answer, that in the treatment of intricate subjects, where there are many divisions, and where it is of importance, that the order and connexion of each part should be carefully observed, to state the divisions is the better course. But it is far from being always essential. Though we never should write without forming a distinct plan for our own use, yet it may often be best to let others gather this plan from reading our productions. The forming of a plan is a species of scaffolding to aid us in erecting the building. When the edifice is finished, we may let the scaffolding fall.

Having made the divisions of his subject, the next labor of the writer is to fill up the outlines that have been marked out. The attention is now more immediately directed to each part in succession, and whatever can illustrate, establish and enforce these different parts, is brought to view. In the treatment of each of these divisions, as in the management of the whole sub-

ject, there should be method. Not an unnecessary thought or illustration should be introduced. Every remark should have its design in agreement with the grand object, and should effect this design.

The design of a writer in enlarging on the divisions. of his discourse, is either more fully to exhibit what he has stated, or to adduce proofs of the correctness of his assertions. Frequently he has both these objects in. view. One obvious method of more fully exhibiting the statement made, is to give a definition, or explanation, of the terms used in stating the proposition which forms the topic or head of discourse. If under the first head of the proposed essay on filial duties, which asserts, that children should render obedience and love to their parents because they have received benefits from them, the writer should point out the nature and extent of the obedience and love to be rendered, this would furnish an instance of this mode of enlarging. Another mode of enlarging is by flustration,—calling to our aid familiar truths, and objects easily and readily discerned, that we may more fully and clearly discern what is less familiar and obvious to our minds. Of this mode of enlarging, formal comparisons or similes are examples. Sometimes a proposition which forms the head of a discourse, is enlarged upon by stating its connexion with other truths, or its bearing upon them. In this way the principle of contrast is often introduced. under the second head of the proposed essay on filial during, where it is asserted, that children in rendering obedience and love to their parents secure their own happiness, the writer should point out the evils which attend the neglect of these filial duties, this would furnish an example of this mode of amplification:

When the amplification of the subject is of the nature

of proof, the most common method pursued is to enumerate the several particulars, on which, as a general conclusion, the proposition which forms the head of discourse, is founded. Thus, when the writer would shew the benefits received by children from their parents, he might make an enumeration of those benefits. er instances, the proposition depends on a connected chain of reasoning, and the statement of the argument forms the amplification. This mode of enlarging might he used under the second head, to shew that children, in loving and obeying their parents, are securing their own happiness. In other instances, a proposition is established by a statement of facts, and an appeal to established authorities. Thus the fifth commandment, and other passages of holy writ, might be adduced to establish the third head of the proposed essay.

These remarks make it obvious, that the success of a writer in amplification, must depend much upon the extent of his knowledge and the clearness and force of his habits of thought.

The following story of the Greek poet Menander, shews how large a part of the work of composition is done, when the plan is well formed and digested. He was preparing a performance for some public occasion. When the time of delivery drew nigh, he was asked by one of his friends, if he had finished it. He answered, The work is done all but making the verses.

In ancient systems of Rhetoric, many rules are given to aid the writer in forming his plan; but it is believed that these rules are but of little value. No directions of general application can be given. The plan must vary with the nature of the subject discussed. Each writer must be guided by his own judgment, and form his divisions with the particular object of his discourse in full view.

But though no rules of general application can be given, the following remarks on this subject may be of service.

Whether a performance should have a formal introduction or not, must be determined by the good sense of the writer. In short essays, it is generally best to commence with a statement of the object in view, and enter at once on its discussion. A huge portico before a small building always appears out of place. When an introduction is used, it should be striking and appropriate. First impressions, it is well known, are importent, and much skill may here be shewn. A happy turn of expression, or a well-timed alkusion, may arrest the attention of readers and conciliate their good will. troductions should at least always be written with great Before the minds of readers become engaged in the discussion of the subject, their attention is at liberty to fix itself on the skill discovered in the choice of words. and in the modelling of the expression.

The following introduction to Webster's Address delivered on Bunker Hill, is striking and appropriate;

"The uncounted multitude before me, and around me, proves the feeling which the occasion has excited. These thousands of happy faces, glowing with sympathy and joy, and, from the impulses of a common gratitude, turned reverently to Heaven, in this spacious temple of the firmament, proclaim that the day, the place, and the purpose of our assembling have made a deep impression on our hearts."

The writer seems aware of the thoughts and feelings which had taken possession of every heart, and giving utterance to these thoughts and feelings, he arrests with consummate skill the attention, and conciliates the good will of those whom he addresses. The expression too

"in this spacious temple of the firmament," though not striking from its novelty, is yet, from the circumstances under which it was uttered, happy and truly appropriate.

Whether there be a formal introduction or not, the particular object of the writer should early be brought to view. It is not always necessary, that this object should be stated in the form of a proposition. Often it is elegantly implied, or left to be inferred from the introductory remarks. Where however any doubt can exist as to the object proposed, or there is any danger that the reader may mistake the design of the writer, the precise object of discussion cannot be too distinctly and formally stated. In the plan, as in the expression of the thoughts, elegance should always be sacrificed to perspicuity. Half the controversies and differences of opinion among men, arise from their not distinctly understanding the questions, on which they write and converse.

In the discussion of a subject, which is of an argumentative nature, the direction is generally given that the arguments should rise in importance. In this way the attention, excited by novelty at first, may continue to be held, and a full and strong conviction left on the mind at the conclusion of the reasoning. This as a general rule may be observed; but the most obvious connexion between one argument and another, or some other cause, will often require the skilful writer to depart from it.

If it be of importance, that the attention be arrested at first by a well written introduction, and sustained by well connected and increasingly important arguments, it will be readily allowed, that a happy conclusion is no less desirable. It is then that a decision is about to be made, and the mind of the reader should

be left impressed with a favorable opinion of the writer, and with the justness and truth of what has been told him. Here then the writer should exert all his skill, and put forth all his powers.

As an example of a well executed conclusion, the following passage, which is found at the close of an eulogy on Adams and Jefferson, may be cited.

"Their statues are man; living, feeling, intelligent, adoring man; bearing the image of his Maker; having the impress of divinity. Their monuments are the everlasting hills which they have clothed with verdure—their praises, are sounds of health and joy, in vallies which they have made fruitful—to them incense daily rises, in the perfumes of fragrant fields, which they have spread with cultivation—fair cities preclaim their glory—gorgeous mansions speak their munificence—their names are inscribed on the goodly habitations of men; and on those hallowed temples of God, whose spires ever point to the Heaven, which, we trust, has received them."

Transitions from one part of a discourse to another, are also important objects of attention. The general direction is often given, that transitions be natural and easy. By this it is meant, that they be in agreement with the common medes of associating the thoughts. In argumentative writings, where the different parts are connected by a common reference to some particular point, which they are designed to establish, this common relationship will be sufficient to prevent the transition from one argument to another from appearing unnatural and abrupt. Still, as has been intimated, there may be skill shewn in the arrangement of the arguments, and one may happily appear to arise from another. But in those species of writing which are not argumentative, much skill may be shewn in the transi-

tions. With the design of exhibiting some happy instances of transitions, and thus shewing what is meant by their being natural and easy, I shall notice those in Goldsmith's Traveller, to which these epithets are often applied. His description of Italy closes with the mention of its inhabitants, feeble and degraded, pleased with low delights and the sports of children. The transition to the Swiss is thus made;

My soul turn from them;—turn we to survey Where rougher climes a nobler race display.

The principle on which the transition is here made, is that of contrast. And since the mind is often wont to look at objects as opposed to each other, it naturally, in this way, passes from the Italians to the Swiss.

The transition from Switzerland to France is thus made;

Some sterner virtues o'er the mountain's breast May sit like falcons, cowering on the nest;
But all the gentler morals, such as play
Through life's more cultured walks and charm the way,
These far dispersed, on timorous pinions fly,
To sport and flutter in a kinder sky.

To kinder skies, where gentler manners reign, I turn—and France displays her bright domain.

In this instance, the transition, like that before mentioned, depends in part on the principle of contrast, but seems more immediately to rest on the accidental mention of the words kinder sky. Such accidental associations are frequent, especially in familiar intercourse, and in the easy flow of the thoughts; and though they would not be approved in the grave discussion of a subject, in a descriptive epistle, which is the nature of the production we are examining, they strike us favorably.

The next transition from France to Holland is also founded on contrast and need not be stated.

The transition from Holland to Britain is in the following lines;

Here the principle of transition is that of resemblance. The tracing of a relation of this kind between its thoughts, is a favorite employment of the mind. Hence resemblance is often made the ground of transitions, and such transitions always appear natural and easy.

Cause and effect, contiguity as to time or place, may be mentioned as other principles of association on which transitions are often easily made.

The remarks on the treatment of a subject which have been made in this chapter, are general in their nature. That they may be fully understood, and their importance felt, the student should be led to see them exemplified in the productions of good writers. To aid in the application of them with this view, I shall now direct the attention to examples of several different kinds of writing, as the didactic, the argumentative, the narrative and the descriptive.

The professed design of didactic writing is to convey instruction. This may be done in a preceptive manner, as when a superior gives his directions to those under his authority, or in a persuasive manner, when appeals are made to the good sense and feelings of those who are addressed. Great simplicity and clearness in the plan are essential to this kind of writing. The atten-

tion of the reader should be distinctly fixed on the primary object of the writer; he should be made fully to understand every part, to see its importance and connexion with the whole. In good examples of the preceptive kind, each part, though suggesting another, is in itself separate and distinct, and the writer seeks rather to be fully understood, than to assign the reasons of what he says. In examples of didactic writing of the permussive kind, the writer dwells longer on the different parts of his discourse, and at the same time that he is carreful to be fully and rightly understood, he makes such statements and appeals as are suited to interest the feelings, convince the understanding, and influence the will of the reader.

Examples of both kinds of didactic writing are found in the Exercises. (Ex. 1.) (Ex. 2.).\* The attention of the student should be particularly directed to the example of the didactic persuasive kind, (Ex. 2.), and in examining this, let him direct his attention to the following enquiries;

- 1. What is the object which the writer has in view?
- 2. What division of his subject is made?
- 3. What is the manner of enlarging under the different heads?

Having thus made an analysis of the Exercise, let him examine it still further, and enquire,—whether the proposed object be kept constantly in view,—whether the different heads of the division are distinct, one not including another; and whether all are of like importance, and have a common bearing on the object of the

<sup>\*</sup>Figures thus enclosed by brackets, are designed to refer the student to the Exercises at the latter part of the book, which are numbered in the same mapper,

discourse. Let him further enquire, whether the amplification of the different parts of the discourse are such as the subject demands, and as aid the principal design of the writer. Let him also notice the transitions from one part to another.

As a model of what is here required of the student, the following abstract and analysis of (Exercise 3), which is of the persuasive didactic kind, is given.

The design of the writer is to enforce upon his senders the instability of objects around him. With this view he directs the attention successively to these things, which seem to give the highest promise of stability. Such are, 1. The prominent parts of creation—the heavens and the earth, the mountains and the rocks. 2. The firmest works of man—those stately monuments and buildings, which have been reared by human skill and power, and, as connected with them, those who reared and inhabited these works of art. 3. The friends and fellow-beings around us, on whom we are prone to lean for support. 4. Our own existence, which is dear to us, and which we desire should be permanent. This is his plan.

The manner of enlarging under the first head, is to enumerate different facts in proof of what is asserted. In the second part, where it is designed to shew the instability of works of art, the attention is directed to these works as they are seen in a state of decay, and then, on the principle of contrast, the perishing nature of these works and of their founders, is most fally shewn. In the third, the conviction of the transitory nature of our friends is enforced, by directing the attention to circumstances, which result from this fact. And in the fourth, that our own fading perishing nature may be felt, we are told to look back upon the past, from which

we learn, that the time of our continuance has been short, and to look forward to the future, when not only the places which have known us shall knew us no more, but we shall cease to live in the memory of our friends, and even the monumental stone shall no longer tell where we lie.

The transition from the works of nature to those of art, is founded on resemblance, and is easily made, The second transition from the inhabitants of the world at a former period to those who now dwell upon it, is an instance of contrast. The transition from our friends and fellow-beings as mortal and perishing to ourselves, alike frail, is that of resemblance.

In this production, then, there is unity of object, a good division, happy amplifications of the different parts, and easy transitions.

Argumentative writings are addressed to the understanding with the design of producing conviction. It must be obvious, that unity of design, with a clear statement of this design, and a distinct and full exhibition of every argument which is brought to bear upon it, must be essential to the success of the writer. The transition from one argument to another may be abrupt without injury to the performance, since a common relation to the main object of discourse, forms a chain which binds the different parts together. As to the enlargement, or amplification on different arguments, this must depend on their need of explanation, and their importance in relation to the general subject.

In examining the example of argumentative writing Ex. 4) let the following enquiries be answered,

- 1. What proposition would the writer establish?
- 2. What arguments does he advance in support of it?
- . 3. Are any objections stated and answered?

In reviewing this analysis, let the attention of the student be directed to the importance of the different arguments in relation to the point to be established—to the order of their arrangement, and to their nature, whether a statement of facts and authorities or a connected chain of reasoning.

It is the purpose of narrative writings, to relate past occurrences. We are not to expect in writings of this kind the regular divisions of a discourse, as in didactic and argumentative productions. Still there will be some prominent or leading event, and the different parts of the narrative will tend to exhibit it fully and clearly. These facts will be the circumstances of the event, such as led to it, such as accompanied it, or such as follow from it; and the writer will dwell upon them in proportion to their importance and connexion with . his main design. Occasional reflections may also be made, and inferences drawn, and whatever can illus-. trate, or throw an interest around the principal event, will be introduced. As to transitions, they will often . depend on the order of occurrences in the succession, of time, or as one occurrence is accounted to be the cause of another.

In examining the example of narrative writing (Ex. 5), the following enquiries should be made.

- 1. What is the prominent or leading object of the narration?
- 2. What are the principal facts and circumstances stated, and how are they connected with the leading design of the narration?
- 3. Are the different facts and circumstances dwelt upon in proportion to their relative importance?

In descriptive writing, it is the purpose of the writer to place before the view of his readers some object or scene. In its design it nearly resembles both historical and landscape painting, and there is a resemblance too in the particulars on which the successful exertion of each depends. A happy selection of circumstances is of importance. A few prominent traits, well chosen, and strongly exhibited, will produce a much better effect, than the enumeration of many particulars. In this kind of writing, much is found which is designed to assist the distinctness of the mind's conception, and when the writer dwells on different parts, it is with this purpose. The transitions, as in the argumentative manner of writing, are often abrupt, and it is thought sufficient connexion, that the different parts tend to the same end. The narrative and descriptive are often found united.

In examining the passage of descriptive writing, (Ex. 6), let the student enquire

- 1. What is the object or scene described?
- 2. Are the circumstances well selected?
- 3. Is the scene so represented as to be brought fully and distinctly before the mind?

## CHAPTER SECOND.

## ON TASTE.

Were men simply intellectual beings, and were it the only design of the writer to convey instruction to his readers, what has been said in the preceding chapter would be all that is required, preparatory to the consideration of the qualities of a good style. But men have imagination, and are susceptible of emotions; and it is often the purpose of the writer, to cause the imagination to be exercised, and emotions of various kinds to be excited. To give pleasure in this way, may be the immediate object of the writer, or he may seek to please his readers, merely to arrest their attention, increase the distinctness of their views, and favorably incline them to the reception of the opinions he communicates.

From this statement the definite object of this and the following chapter may be learnt. It is to aid in judging of whatever is thus addressed to the imagination in connexion with certain emotions of which men are susceptible. To direct in all that thus pertains to the imagination and these emotions, is regarded as the office of Taste. Hence the nature of taste in general will first be considered. This will be followed by some account of what is implied by a literary taste, including an enumeration of those different properties in a literary production which are objects of its attention, with

such remarks and directions as may aid in its acquisition and improvement.

Taste may be defined as judgment of what is fitted to excite emotions of beauty, grandeur and sublimity. founded on the experience of past emetions. By judgment, as the word is here used, I mean the determining of the fitness of particular causes for producing certain The chemist would produce a mixture having certain properties, a certain degree of hardness, a required colour or taste. With this view he unites several simples, and in selecting the simples that are to be united together for producing the required mixture, and in determining the quantity of each to be used, there is judgment. In the same manner, where taste is exercised, there is a certain effect to be produced, and in determining the fitness of means for producing this effect, there is judgment.

For a full account of the emotions here mentioned, the student must be referred to the Philosophy of the Mind. But it is necessary, that a short statement of what is meant by them should here be given.

If we reflect on the different emotions, of which we are conscious in the notice of actions and objects around us, we find that some of them are of a moral nature, and we speak of the actions which excite them as virtuous er vicious. Other emotions are included under what is called the passions, and we speak of the objects which excite them as objects of desire or aversion, of fear or remorse, or of some other passion. We think who of such objects as affecting our happiness. But distinct, both from emotions of a moral nature, and from those included under the passions, there is a third class, which is particularly referred to in the definition which has been given of taste, and those will now be exhibited.

When the sun goes down in the west, the surrounding clouds reflect to our view a rich variety of colours. We gaze on the splendid scene, and there is a pleasant emotion excited in our minds,

In reading the story of the two friends, Damon and Pythias, who were the objects of the cruelty of Dionysius, we are struck with the closeness of their friendship; and while we think on the fidelity of the returning friend, and on their mutual contest for death, a pleasing emotion arises in the mind.

When examining Dr. Paley's reasoning in proof of the existence of the Deity, and observing how every part is brought to bear on the particular object in view, while one example after another gives additional strength to the argument, we admire the skill of the reasoner and the perfection of his work, and in view of this skill and this finished work, a grateful emotion arises in the mind.

It will be observed in these examples, that the emotion excited is not strong,—that it is of a grateful kind, and that it may continue for some time. This is called an emotion of beauty.

The traveller when he stands on the banks of the Mississippi, and looks upon that noble river, flowing on with the power of collected waters, and bearing on its bosom the wealth of the surrounding region, stops to gaze on the scene before him, and regards it with admiration.

Burke has given the following biographical notice of Howard, the celebrated philanthropist.

"He has visited all Europe,—not to survey the sumptuousness of palaces, or the stateliness of temples; not to make accurate measurements of the remains of ancient grandeur; not to form a scale of the curiosity of modern art; not to collect medals, or collate manu-

scripts;—but to dive into the depths of dungeons; to plunge into the infection of hospitals; to survey the massions of sorrow and pain; to take the guage and dimensions of misery, depression and contempt; to remember the forgotten, to attend to the neglected, to visit the forsaken, and to compare and collate the distresses of all men in all countries. His plan is original; and it is as full of genius, as it is of humanity. It was a voyage of discovery, a circumnavigation of charity."

No one can read this passage, and not feel a high degree of admiration in view of the devotedness and elevation of purpose it describes.

When the orator stands up before collected thousands, and for an hour sways them at his will by the powers of his eloquence, who in that vast throng can regard the speaker before him, and feel no admiration of his genius.

The emotions excited in these and similar instances have been called emotions of grandeur. They differ from those of beauty, as being more elevating and ennobling.

Byron, in his description of a thunder storm in the Alps, has the following passage.

"Far along,
From peak to peak, the rattling crags among,
Leaps the live thunder!—not from one lone cloud,
But every mountain now hath found a tongue;
And Jura answers through her misty shroud,
Back to the joyous Alps who call to her aloud."

Who in the midst of Alpine scenery, could thus listen to the voice of the leaping thunder, and not start with strong emotion?

It is related in one of our biographies, that a fond

mother,\* who stood by the bedside of her dying child, exclaimed, when the spirit left its earthly abode, "I wish you joy my darling." No one can bring around himself the circumstances of this scene, and be unmoved in view of the christian faith and resignation it implies.

We are told, that when Newton drew near to the close of those calculations which confirmed his discovery of the laws, by which the planets are bound in their courses, he was so overwhelmed with emotion, that he could not proceed, and was obliged to ask the assistance of a friend. No one can think of the mighty intellectual work that was then accomplished, and not feel, as he did, an overpowering emotion.

To the emotions excited in these last mentioned examples, is applied the epithet sublime. They are less permanent than those of grandeur, but more thrilling and exalting.

In these examples, the emotions which are excited do not arise either from a moral approbation of the objects or actions as virtuous, or from a personal interest in them as affecting our happiness. How is it then that they are excited?

The answers to these enquiries have been numerous. Some have said, that there is a distinct sense, which enables the mind to discern in objects something which is fitted to excite emotions of this kind, and which is suited to this purpose, in the same manner as the sense of hearing is suited to sounds. Others have attempted to resolve the whole into the principle of the association of ideas, and have said, that in every instance where an emotion of the kind mentioned is excited, some associa-

<sup>\*</sup> The late Mrs. Isabella Graham of New York.

ted thoughts, connected with our happiness, are brought before the mind. In the second of the examples given, they would say, that the grateful emotion arises from the thought of our own past friendships, or of how much we should enjoy in the possession of a faithful friend. Others account for these emotions by referring them to what are called primary laws of our nature. So far as these emotions are excited in view of natural objects and scenes, they say, that our Creator has so formed us and adapted us to the world in which we live, that the view of certain objects and scenes is fitted to excite in the mind certain corresponding emotions. the same time they allow, that much influence is to be ascribed to the principle of association. In reference to works of art, another original principle is recognized, which is called the love of fitness or adaptation. The last theory is that of Brown, and is the one now generally received. For a full explanation of it, the student is referred to his work on Intellectual Philosophy. enough for my present purpose, to have pointed out the class of emotions which comes under the cognizance of taste, and to have referred to some of the attempts to explain them.

It will be observed, that the examples which are given, are drawn from three different classes of objects, natural, moral, and intellectual. But since, in the classification of emotions, as those of beauty, grandeur and sublimity, we obviously refer to the emotions as they exist in the mind, and not to the objects by which they are excited, this diversity in the exciting objects is not regarded. Neither is it of importance that these different classes of emotions should here be separately considered. It is difficult in many cases to mark the transition from one to another, and to decide whether

the emotion excited be an emotion of beauty, of grandeur, or of sublimity. They are alike objects of the attention of taste, and the principles and rules established in reference to one class, admit of application to the others. Hence the attention is principally directed to emotions of beauty, and emotions of each class are sometimes called emotions of taste.

I return now to the definition of taste. Every instance of judgment implies knowledge of those subjects, on which it is exercised. The chemist cannot form his mixture, that shall possess certain required properties, without a knowledge of the properties of the several simples which are ingredients. In those instances of judgment also, which are included under taste, there is in the same manner knowledge implied; but as this is the knowledge of emotions, and can be acquired only by experience, taste is said to be founded on the experience of past emotions.

Though taste, in the definition which has now been explained, is called judgment, it is not meant, that in the exercise of taste, the mind is ordinarily conscious of deliberation, or of the balancing of reasons, as in some other instances of judgment. It is true, that this deliberation may be rapidly passed through in all instances. and in some, as in the case of the artist employed in designing and executing his work, there may be a consciousness of the process. But most frequently, judgment on objects of taste seems to be passed instantaneously. As the result of past experience of emotions. certain principles seem fixed in the mind, and where taste is called into exercise, it is the immediate application of these principles to particular instances. The analogy is close between the exercise of taste in the works of the fine arts, and of taste, as the word is literally applied to the sense of taste. Take for example the case of wines. The wine merchant is able at once to decide as to the quality of the wine presented to him, and to detect any foreign ingredient. He has acquired his ability to do this by his past experience, and he brings the results of this past experience, which seem to exist as certain fixed principles, to the particular instance in which his judgment is required.

From the definition that has been given of taste, we may learn in what way sensibility is connected with its attainment. By sensibility is meant a high degree of susceptibility of the emotions of beauty. And since taste is founded on the experience of these emotions, sensibility, as thus defined, must aid in the formation of a good taste. It must be supposed, that so far as the emotions of beauty result from original tendencies - of the mind to be pleased in view of certain objects, they are in some degree common to all men in their earliest But it is a well known fact respecting all our emotions, that if neglected, they lose their strength, and if entirely disregarded, they will soon cease to be felt. On the contrary, they are strengthend by being regarded and cherished. Hence it is, that while some men are susceptible of emotions of beauty in view of objects and scenes around them, others, the circumstances of whose life have been different, look upon the same objects and scenes without any emotion of this nature. So far too as these emotions result from associated thoughts and feelings, there is equal cause of diversity between different individuals. One, from the scenes and events that have fallen under his observation, may have many associations connected with a particular object, which another may have never formed.

These remarks admit of illustration. Addison, when

he went forth in the evening, and gazed upon the starry heavens and the moon walking in her majesty, felt emotions of sublimity. In accounting for the rise of these emotions, we might say, that he was a man of sensibility-from the original constitution of his mind, he was susceptible of emotions of taste to a high degree. His intellectual habits also, and the circumstances of his life, were such as to cherish and strengthenthese original tendencies of his mind. Astronomy had taught him something of the size and number and uses of these heavenly bodies, and in this way, or in other ways, many associations were connected with them. On the same evening, perhaps, and in the same neighbourhood, the labourer returning from his daily toil, looked upon the same starry and moonlit firmament, but felt no emotion of beauty or sublimity. Still this individual may have been originally constituted with as much sensibility as Addison; but such have been the circumstances around him,—such has been his lot in life, that this sensibility has been lost, and he thinks of the moon and stars only as lighting him homewards from his toil.

The enquiry here arises, whether a sensibility to emotions of beauty may not exist, and still the individual possessing it be destitute of good taste? That there are instances of this kind cannot be denied, and the answer to the enquiry brings to view what is called the STANDARD OF TASTE. It is indeed true, that, in accordance with the definition which has been given, the taste of an individual may be founded upon his own past experience. But when we speak of good taste, it is judgment, founded not so much on the experience of an individual, as on the united experience of many. It is the case, as we have seen, that from the peculiar circumstances of in dividuals, their original tendencies to emotions

of beauty may be perverted and blunted, or strengthened and increased. The associations also connected with the same objects and scenes may be very different in different minds. From both of these causes, and from others not mentioned, the emotions, excited in the minds of different individuals in the view of the same objects, will differ. But amidst all these diversities, there are some objects and scenes, which do uniformly excite emotions of beauty in the great majority of those, who have any degree of sensibility. And where there are cases of exception, some sufficient reason may generally be assigned. The standard of taste, then, is the agreeing voice of such as are susceptible of emotions of beauty, both of those who have lived in past ages, and of those now existing.

To illustrate these remarks, I may refer the student to the statue of Washington, which has been recently placed in the metropolis of New England, and which represents him in the drapery of a Roman hero. it be asked, why he is thus represented, rather than in the dress, which as a military commander or a civil leader he was accustomed to wear? or in such attire as was used by military and civil leaders in Europe two hundred, or five hundred, years ago? it might be answered, that though such drapery might have been approved at the period when it was worn, and thus have been in agreement with the taste of the age, at the present time it would appear unbecoming to the human form. But such is not the case with the Roman toga. drapery, which at all times, and to all men, appears graceful, and excites emotions of beauty. This fact then both proves, that there is a standard of taste, and illustrates what is meant by it.

Hence we learn one object and use of models of ex-

cellence in the fine arts. It is principally by means of these, that we obtain a knowledge of the standard of taste, or rather they are the standard, since in them the decisions of men in different periods and portions of the world are found embodied. To illustrate this by an example, I will refer to West's painting of Christ in the exercise of the charities. We know, that this painting was universally admired in England. It has been regarded with like admiration in this country. All those, who are susceptible of emotions of beauty, have felt these emotions, when looking upon this production of art. Here then is found the united voice of men of the present age, and the artist knows, that so far as his production exhibits what excites emotions of beauty in this painting, it is in agreement with the general opinion of men now living, or the standard of the taste of the age. Had this picture existed through successive ages, and been uniformly admired, this would give it higher authority, and the artist, in conforming his work to it, would know, that what he preduced, is in agreement with the opinions of men of different ages of the world. He might then hope, that his work, being conformed to this general standard of taste, would please all men, every where and of every age, who are susceptible of emotions of beauty, and whose minds are not under the influence of some particular bias. models of excellence in the fine arts, we have, then, the experience of mankind respecting emotions of beauty expressed, and in studying these models, the man of sensibility learns to correct any peculiar influence which circumstances may have had on his emotions, and thus acquires a taste which is in conformity with the general standard of taste.

But though the foundation of taste is sensibility, and

its cultivation is dependent on familiarity with models of excellence in the fine arts, it is also closely connected with the intellectual habits of individuals. This might be expected from the fact, that taste implies the exercise of a discriminating power; since the individual will bring to the judgments, which he forms of what is fitted to excite emotions of taste, the same intellectual habits and acquisitions, which he brings to cases, where judgments are formed on other subjects. It is in this way, that we may in part account for the diversities of taste in different individuals. He whose mind is enriched with various knowledge, and whose intellectual powers have been strengthened and improved, and who is wont to take large and comprehensive views of subjects, will discover the greatness of his mind and the liberality of his views in his judgment of what is fitted to excite He whose attention has been an emotion of taste. restricted to philosophical speculations, and who has been accustomed to reason with the precision of mathematical accuracy, will in like manner bring his habits of reasoning into subjects of taste, and will be less bold and more severe in his judgment of what is fitted to excite emotions of this kind.

Locke and Burke are striking examples of the justness of these remarks. Locke was an accurate thinker, and a close reasoner. His judgment, where he forms an opinion, is based on careful and minute examination. Hence his taste was severe. He used but little ornament, and that simple and illustrative. Fearful also that it might betray him, he condemned the use of it in the writings of others. Burke, on the contrary, was a man of much refinement. He possessed extensive classical attainments—had large and liberal views of subjects, and susceptible to a high degree of eme-

tions of taste, he is ever prone to indulge in the excitement of these emotions. But then he approves only of what is truly beautiful and sublime, and his judgment of what is fitted to excite these emotions, has evidently felt the influence of his enlarged and liberal views on other subjects, or, in other words, of his intellectual habits.

Taste, as thus explained, employs itself in judging both of the objects and scenes in Nature, and of works in the Fine Arts, and in both cases it determines as to the fitness of what is presented before it to produce emotions of beauty. Suppose several individuals, who are susceptible of emotions of beauty, to be travelling through some region of our country which presents a rich variety of natural scenery. One of them, in advance of the others, upon rising an eminence, is struck with the view opening before him, and is led to exclaim as to the beauty of the prospect. The others, upon coming up, are impressed in the same manner. declare the scene before them beautiful, and they unite in pronouncing him, who first pointed it out, a man of taste. All that is meant by this expression is, that the individual to whom it is applied, is able, from his experience of past emotions, to form a judgment respecting the fitness of objects to produce emotions of beauty. which is in agreement with the general judgment of mankind.

Suppose further, that these same individuals, in the course of their journey, stop to examine a gallery of paintings. One of them, in looking round on the different pictures, selects a painting which he pronounces beautiful. The attention of the others being called to it, they express the same opinion, and again they unite in calling the individual who has pointed out the paint-

ing, a man of taste. Here, as in the former case, all that is implied is, that the individual called a man of taste, is able to judge of the fitness of works of art to produce emotions of beauty.

But let us now suppose, that instead of speaking of the individual who pointed out the painting to their notice, they are led to speak of the work itself, and to call it a work of taste. This might be said of a work of art, though not of a scene in nature; for in this expression, reference is evidently had to the artist by whom the work was executed, and we never think of the Creator as guided by taste in the work of creation. All that is here implied also is, that the artist has shewn by the design and execution of his work, that he is able to judge correctly as to the fitness of objects and scenes to produce emotions of beauty. But to shew more fully the nature of taste, and to point out its connexion with the imagination, I shall here describe the manner in which it guides the artist in designing and executing his work; and in doing this, I shall confine the attention to works in the art of Painting, since the mind coneeives most easily and distinctly objects of sense.

Let us first suppose, that the scene or object represented by the painter, is an exact imitation of some scene or object in nature. In this case, we might be pleased with the work, and say that it discovers good taste. We might be pleased, because the original scene is one fitted to excite emotions of beauty, and we might ascribe good taste to the painter, from his having selected a scene of this kind to be represented. Besides, we might be gratified with the skill that is shewn in the execution of the work. Emotions of beauty might be excited in view of the closeness of the imitation, the justness of the colouring, and the truth of the perspec-

tive; and we might say, that taste has guided the artist in his exhibition of what are usually called secondary beauties of painting.

But the most admired works in the art of painting are not exact imitations. They are the creations of the painter, and have no archetype in nature. And it is in designing these original works, that the presence of taste is most needed, and her influence felt.

With the purpose of shewing in what way taste guides the artist in designing his work, I shall here introduce an account given by Cicero, of the course pursued by Zeuxis, when employed by the Crotonians to paint the picture of a beautiful female. The city of Crotonia was celebrated for the beauty of its females. Zeuxis requested, that those esteemed most beautiful might be assembled at the same place. From these he selected five, whom he esteemed as excelling in beauty, and by combining in his picture the most striking traits of beauty in each of these five, he executed the task assigned to him.

Now in the whole of this process, taste was evidently the guide of the artist. The selection of the five most beautiful virgins, the choice of the most beautiful traits in each, are both instances of judgment, founded on the experience of past emotions. But this is only the preparation for his work. What has been thus selected must now be combined together, and so combined, as to produce one harmonious effect. Instead of an assemblage of beautiful limbs and features, an air and proportion must be given to the form, and a cast to the countenance. Here is exercise for the designing powers of the artist, and over this part of the work also taste must preside. Different modes of combination present themselves before his "mind's eye," and of

these different combinations, one is to be selected as most beautiful. The making of this selection is evidently an instance of judgment, founded on the experience of past emotions of beauty. Zeuxis was familiar with forms of beauty, and had fixed in his mind those principles of judging, which enabled him to decide with readiness and correctness. Hence, no doubt, his celebrity as a painter of the female form.

From this example, it may be learnt, how it is, that the most admired productions of the painter are not exact representations of objects and scenes in nature. In natural objects and scenes, that which is suited to excite emotions of beauty, is mingled with objects of indifference and disgust. The artist, under the guidance of taste, collects together those scattered fragments of beauty, and combining them in one view with harmonious effect, presents to us objects and scenes more beautiful than those which can be found in nature.

But it is by no means the case, that the artist is confined to objects and scenes of nature for the materials of these new combinations. It is here that the office of imagination, and its connexion with taste, may be seen. By this faculty of the mind, the objects of past sensations are modified and combined anew, and images of objects and scenes, that exist only in this airy creation, rise up before our view. But while gazing on these visionary things, the same grateful emotions of beauty are excited, as when the objects before us have more of reality. Hence, when the artist would represent to us a scene, which shall strongly excite our emotions of beauty, he calls in imagination to his aid. She brings to his view a bright assemblage of forms of beauty. She presents them in different lights, combines and modifies them variously. And while these

shifting scenes are flitting before him, he selects, under the guidance of taste, the most beautiful forms and happiest combinations, and fixes them on the canvass for our view.

From these united efforts of imagination and taste, the artist presents to us models of excellence, superior to what can be found in the works of nature, or in the productions of artists that have preceded him. By the efforts of genius, he is enabled to make such combinations as others have never made, and taste, by exercising itself in the study of these visions of the mind, reaches a degree of perfection, to which it could never have attained in the study of existing models, or of the scenes of nature. But if imagination thus assists in the cultivation and improvement of taste, taste in return repays the assistance of imagination by acting as director in the new creations which she forms. tion might be furnished with a thousand different forms of beauty, as the materials of her work, and unite them in ten thousand different combinations; but without taste to preside and direct, she could never reach that harmoniousness of effect, that unity of expression, to which nature often attains.

From this analysis of the manner in which works in the fine arts are produced, the assistance, which the artist must derive from the study of models of excellence in the arts, may be learnt. Here he sees presented before him, the representations of those beautiful forms of nature, the knowledge of which, without this assistance, he could have obtained only by frequent and tedious processes of observation and analysis. The beau ideal is delineated to his view, and he forms his taste from the contemplation of perfect forms of beauty, instead of those imperfect forms where beauty is mingled with de-

formity. He sees also the most happy combinations of these forms. He has before him the results which others have made, and is thus placed in advance of those, who are not favoured with similar means of improvement.

The man, who is thus permitted to form his taste from models of excellence around him, may be said to exist in a new creation. He lives, where the sun sheds a brighter day, where the clouds are skirted by more brilliant colours, and where nature's carpet shows a richer green. Angelic forms are about him. He ever stands on some chosen spot, and each new scene gives but a varied expression to the emotions of beauty that he feels.

On the principles which have been stated in this chapter, the revolutions of taste may be easily explained. As peculiar circumstances have their influence on the tastes of different individuals, so the manners and customs and peculiar circumstances of different ages, exert their influence on the taste of these ages. The power of these adventitious circumstances is so great, that what in one age is esteemed and pronounced beautiful, in a succeeding age of more refinement, is regarded with disgust. Still it is true, that in this case, as in the diversities of the tastes of individuals, there are some works of art, which rise superior to the influence of these accidental causes, and, wherever they are known, excite emotions of beauty.

I shall close this account of taste in general with a short explanation of the qualities, which are most frequently ascribed to it. These are three, Refinement, Delicacy and Correctness.

We speak of Refinement of taste in reference to different ages and different periods in the life of an individual. It implies a progress, so that what is pleasing in one age, or in one period of life, is not so in another. The sculptured monument, which in the early ages of a country is regarded with admiration and called beautiful, at a later period is unheeded, or considered rude and unsightly. The pictures, which in our childish years we gazed upon with pleasure, at a more mature time of life are passed by with neglect. This difference in the feelings with which the same object is regarded at different periods, is found connected with different advances that have been made in knowledge, and in the cultivation and refinement of the intellectual powers. The emotion of pleasure, felt by the ignorant and half civilized man, when gazing on some rude monement, or unsightly picture, is of the same nature, as that felt by the man of knowledge and refinement, while viewing a finished work of sculpture, or painting. the latter has become habituated to the exhibition of skill in the works of art. He has become familiar with monuments and paintings, that are better in their design and execution, than those that have been seen by the former, and hence it is, that what at an earlier period of life would have excited emotions of beauty, is now disregarded. Refinement in taste, then, denotes a progress in the knowledge of what is excellent in works of art, and results from the study of models of excellence.

Delicacy of taste implies a quick and nice perception of whatever is fitted to excite emotions of beauty. He who possesses it, will detect beauties both of design and execution, which pass unnoticed by common men; and when others pronounce a scene beautiful from the general effect on their minds, he will discover and point out all that tends to the production of this effect. This quality of taste results from a habit of careful and minute observation, joined with a strong susceptibility of

emotions of beauty. It is also most frequently found in connexion with a moral purity of feeling, and in its common acceptation, is sometimes used as opposed to what is indelicate.

Correctness of taste, evidently refers to an agreement with some standard. What this standard is has been already shewn. It is the agreeing voice of those, who from their experience of past emotions, are able to form a judgment on what is fitted to excite emotions of beauty. He, then, who has correctness of taste, feels and judges, in reference to objects which come under the cognizance of taste, in agreement with the only true standard of taste.

It will at once be seen, that in the preceding account of taste, the word is used in a sense, different from that often applied to it in its common acceptation. We speak of a taste for some particular occupation, for some amusement or study, when all that is meant to be expressed is, that there is a fondness, or inclination of the mind, for the pursuit, and the word fondness or inclination would better convey our meaning. It must be obvious to all, that the rhetorical use of the word is quite different.

The definition here given of taste, is also different from that found in Blair's Lectures on Rhetoric, which, as a text-book, is in most frequent use. He defines taste to be the power of receiving pleasure or pain from the beauties or deformities of nature and art. The definition which has been given of it in this chapter, makes it more of a discriminating principle. It implies, that the man of taste is able to discern what in nature and art is fitted to excite this feeling of pleasure and pain, while the power of receiving this pleasure is called sensibility. That there is ground for this distinction, is evident from

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the fact already stated, that some men are highly susceptible of emotions of beauty, who, at the same time, are utterly destitute of good taste.

Neither is it the case, that in all instances where the word taste is used, reference is had to the standard, which has been stated in this chapter to be the true standard of taste. A man is sometimes called a man of taste, when his judgment extends no farther than to a decision, whether in any particular production, or performance, the rules of the art have been observed. This may be illustrated in the case of an epic poem. totle has fully and with precision laid down the rules, according to which this species of writing should be composed, deriving them from Homer, the great master of the art. It is evident, that one, who has made himself familiar with these rules, may sit in judgment on the Æneid of Virgil, and the Paradise Lost of Milton. With his line and his compass, he may take the dimensions of an Epic Poem, as readily and easily as of a building. In fact, he does nothing more than apply to the work he examines, the measures which have been taken from some other work that has been admired, and in this way decide as to the merits of the poem. This is the lowest kind of criticism, and he who exercises it, may be called a man of technical taste.

It is also sometimes the case, that the productions of some admired author, or artist, are the standard, to which all attempts of the same nature must be brought. The admirer of Byron, whose mind is filled with his delightful horrors, and who is wont to admire his master-strokes of passion, in examining the productions of other poets, will pronounce on their excellence, from their comparative effect on his own mind, and will approve or condemn, as they agree with those of this great master

of the art. This may be distinguished as the taste of comparison. It is often found among those, who devote their time to visiting galleries of paintings, and other collections of works in the fine arts. This kind of taste is a source of enjoyment to its possessor, and is often found united with merit as an author or artist. Some men succeed better, when they take the taste of another for their guide, than when they rely on their own.—
"Velles cum suo ingenio dixisse, alieno judicio."

But the man of taste, in the true use of the word, does not, like the mere critic of technical skill, only apply the rules of his art. Neither, in forming his decisions, does he bring every object of which he judges, to some favorite standard of excellence. Truth and nature are the models which he has studied, and he has found them alike in the objects of creation around him, in the scenes of real life, and in the creations of genius. Like Numa of old, he has his Egeria in the woods, and after holding high converse with this mysterious revealer of the secrets of nature, he comes forth to the world, and discloses, as if by inspiration, the principles of the empire of taste, and the laws of her dominion. belongs the prophetic eye of taste. He can not only decide with correctness on the scene spread out before him, but surveying the visions of his own mind—the scenes that exist only in the world of imagination, he can anticipate with unerring certainty their beauty and effect. There is also an unchanging uniformity in the decisions of philosophical taste. On this principle Quinctilian has

<sup>\*</sup>You commend the genius of the writer, but prefer, that it should be guided by another's taste, rather than by his own.

said, "Ille se profeciese sciat, cui Cicero valde placebit."\*
On this principle, Homer, and Virgil, and Demosthenes, and Cicero have been admired, wherever they have been known. Here also is the only foundation of hope to the aspirant after literary immortality.

The Fine Arts are so closely connected with the subject of taste, that I subjoin to this chapter a short account of what is meant by them.

The Fine, Elegant, or Polite Arts, for these epithets are synonymous, are so called in distinction from the Useful Arts. The former are designed to please; the latter aim at the supply of human wants. It is true, that works in the useful arts may be so constructed as to please, at the same time that they subserve our necessities. And on the other hand, works that please, and are designed to please, may be useful.

Hence it may be difficult in regard to some productions in the arts, to say to which they belong, the Useful, or the Elegant; still there is ground for the distinction that has been made, and according to the design—to please, or to be useful, we say that some arts are elegant and others useful.

Of the Fine Arts, some are imitative, and others symbolical. Some exhibit an exact representation of the object or scene they would present before the mind; such are Painting and Sculpture. These are called imitative fine arts. Others make use of signs which have been agreed upon among men for the representation of objects; such are Music and Poetry. These, in dis-

<sup>\*</sup>Whoever can discern the excellencies of Cicero, may hence learn, that he has himself made proficiency as an orator.

tinction from the former, may be called symbolical fine arts.

It has been stated, that the design of works in the fine arts is to please. This may be effected in two different ways. The object or scene brought before the mind, may be such as is suited to excite grateful emotions, or the mind may be pleased with the skill that is shewn in the execution of the work. In the former case, when the object or scene represented has no original in nature, but is a creation of the artist's mind, while we regard the object of the work, and notice how the different parts of it tend to the promotion of this object, we are said to observe the primary beauties, or the beauties of design. But whether the scene or object represented be an exact copy of some original in nature. or a creation of the artist's mind, if the attention be directed only to the skill shewn in the execution of the work, we are said to observe secondary beauties, or the beauties of execution.

The art of writing or composition, whether elegant or useful, is one of the symbolical arts. There is no exact imitation of what is designed to be brought before the mind, but objects and scenes are represented by words as symbols. This must evidently increase the difficulty of the artist, or writer; for though he may have in his own mind distinct views of what is fitted to excite emotions of taste, and may connect these views with the signs which he uses, yet, if the reader do not attach the same views to the signs used, they will fail to excite in his mind the emotions designed to be produced. Much then will depend upon the skill with which these signs are used, and hence it is, that in literary productions so much attention is paid with the design of pleasing, to the execution of the work.

We may here also see a reason, why the beauties of design in literary productions are said to be addressed to the imagination of the readers. As we have seen in the last chapter, it is by the aid of the imagination that the artist is able to design those objects and scenes. which are the creations of his own mind. When these creations have been formed, they are represented by the signs that are used. Now it is obviously the imagination of the reader, which must interpret these signs. They are designed to set his imagination in excercise, and to cause it to present before the mind an object or scene, similar to that which the writer had in view when using these signs; and if the reader have no powers of imagination, the attempt of the writer to place before him a scene fitted to excite emotions of pleasure, will be vain.

## CHAPTER THIRD.

## ON LITERARY TASTE.

LITERARY taste is the judgment of whatever of a literary nature is designed to excite emotions of beauty, grandeur and sublimity, founded upon the past experience of emotions of the same kind. It is the object of this chapter to explain the nature of literary taste as thus defined, and to offer, in connexion with examples, such directions and cautions as may aid in its improvement. The word literature is most frequently used as denoting something in distinction from science. In this sense it refers to certain classes of writing. Such are

Poetry and Fictitious Prose, Historical, Epistolary and Essay writing. On the other hand, a treatise on Optics or Electricity, or a work on Intellectual Philosophy, is classed under the head of Science. In examining this division, we find, that those works are classed under the head of literature, in which there is thought to be opportunity for interesting and pleasing the mind by the mode of exhibiting objects and scenes to its view; while those, which are designed only to elucidate and establish principles in any branch of knowledge, or to give exercise to the reasoning powers, are called science.

There is however a more extended sense, in which the word literature is used. It is often intended to refer merely to the use of words as a mode of exhibiting the thoughts and views of the mind, and thus embraces all that is committed to letters. In this sense of the word, we might speak of Euclid's Elements of Geometry as a literary work, and say of the literature of any particular age, that it is of a scientific kind.

As it is not the object of this part of the work to direct the attention of the student to particular classes of literary productions, I shall here consider the word literature as used in its most extensive sense, and consequently, in treating of attempts of a literary kind to excite emotions of taste, I shall refer to what is more particularly connected with the style.

If now we examine the various classes of literary productions, we shall find, that there are attempts to excite emotions of taste common in some degree to all. Such are well chosen words, well turned expressions, and happy illustrations. These are called the ornaments of style, and though not essential to the communication of the writer's thoughts, they are often highly useful. They allure and fix the attention, and aid in the full and clear exhibition of what is communicated.

Of these ornaments of style, some have been classified and received appropriate names. Such are Similes, Metaphors, Allusions and Personifications; others are of a more incidental nature. The former will be examined in the present chapter; of the latter, some mention will be made, when treating of the different qualities of style.

Before entering upon the examination of the classified ornaments of style, I wish to bring distinctly to view the different principles, on which these attempts to excite emotions of taste are founded. In this way, the student will be enabled more fully to understand the reasons of the different directions and cautions which may be given, and to discern more clearly the nature and objects of literary taste.

It was stated in the last chapter, that, from the original constitution of the human mind, we are fitted to feel emotions of beauty and sublimity in view of objects and scenes in nature. A passage of descriptive writing will enable me to illustrate what is here meant.

The following description of the rising sun is taken from one of Gray's Letters.

"I set out one morning before five o'clock, the moon shining through a dark and misty autumnal air, and got to the sea-coast, time to be at the sun's levee. I saw the clouds and dark vapours open gradually to the right and left, rolling over one another in great smoky wreaths, and the tide (as it flowed in on the sands) first whitening, and then slightly tinged with gold and blue, and all at once a little line of insufferable brightness, that before I can write these five words is grown to half an orb, and now to a whole one too glorious to be distinctly seen."

This is a representation of a scene in nature, and the writer, in looking on the original of the description, felt

an emotion of grandeur. Should it be asked, why this emotion is thus excited, the only cause to be assigned is, that it is natural to us to feel this emotion in view of Our Creator has so constituted this and similar scenes. Should we now further enquire, why the description of the scene excites an emotion of the same kind in the minds of its readers, we have to assign in answer the same cause. The writer addresses himself to the imagination of his readers, and by the use of words, as symbols, brings the scene distinctly before their minds, and an emotion of grandeur is excited in view of it, on the same principle, as the same emotion was excited in view of the original. Now this is often done, when the ornaments of style are introduced. A word, or an illustration, brings before the mind an object or scene, which, from the original constitution of the mind, excites an emotion of beauty or sublimity. This original constitution of the human mind is then to be considered as one of those principles, to which the writer addresses himself, with the design of exciting emotions of taste.

It was still further stated, that emotions of beauty and sublimity, are often excited on the principle of association. Objects and scenes, which are not fitted from any original tendencies of the mind to excite these emotions, may still excite them from their being associated in our minds with what is thus regarded; or where they are fitted to excite these emotions in some degree, they may excite them in a higher degree, because of such associations. The traveller, in passing the river Rubicon, might regard it as a common stream, but should it be told him, that he was standing where Cesar stood, when he decided the destinies of Rome, the scene before him from association excites an emotion of sublimity. Here then is another principle, to which the writer

addresses himself in the introduction of the ornaments of style, with the design of exciting emotions of taste. He brings before us what from association is fitted to excite in our minds an emotion of beauty or sublimity.

On the principles which have been stated, the ornaments of style may excite emotions of taste distinct from their connextion, as found in a literary production, and as tending to the accomplishment of the design of the writer. Regarding them in this latter view, another cause of the emotion of taste which they are fitted to excite, is brought to notice. I refer to what is called fitness or adaptation.

When we look at any work of art, a piece of cabinet work for example, we may think of it in relation to some purpose which it is designed to answer, and from perceiving that it is admirably well adapted to answer this purpose, we may on this account regard it with admiration. We may still further examine it as to the proportion of its parts, their fitness to the whole work, and the skill with which they are formed and arranged; and in · this view of the work also we may feel a similar emotion. Thus we are led to pronounce the work beauti-Now in these instances, we feel an emotion of beauty in view of fitness or adaptation. Should it be asked, why the emotion is felt, it must be answered, as before, that it is a primary law of our nature. only say, that our Creator has so constituted us. is highly important that the student should clearly understand this principle, and as it is the foundation of the rules by which we judge of descriptive writing, I shall attempt it's more full developement in connexion with illustrations of this kind. I would remark, however, that it is not my design to state the rules and principles which apply to descriptive writing, any further than is

necessary for the illustration of the principle of adaptation, which is now to be explained.

The following passage forms part of a description of a fatal contest between two Highlanders, who encountered each other on a narrow and dangerous pass.

"They threw their bonnets over the precipice, and advanced with a slow and cautious step closer to each other; they were both unarmed, and stretching their limbs like men preparing for a desperate struggle, they planted their feet firmly on the ground, compressed their lips, knit their dark brows, and fixing fierce and watchful eyes on each other, stood there prepared for the onset. They both grappled at the same moment; but being of equal strength, were unable for some time to shift each other's position,—standing fixed on a rock with suppressed breath, and muscles strained to the "top of their heart," like statues carved out of the solid stone."

The object of the writer in this passage, is to place before us a distinct view of the combatants as they entered on the contest; and in answer to the enquiry, why the passage strikes us favorably, and as a description excites an emotion of beauty, I would assign as a cause, the adaptation of the description to this design. We admire it, because the selection of circumstances, the arrangement of circumstances, and the use of words, are such, as to bring the scene directly and clearly before the view. Here then is one instance, where an emotion of beauty is excited in view of fitness or adaptation to a particular design, and that design is the distinct and striking representation of a scene.

The accurate and vivid delineation of objects and seenes here exemplified, is sometimes called truth to nature. The representation of common and familiar scenes in this way excites emotions of heauty; but the power

of truth to nature is most deeply felt, when the writer lays open to our view the hidden workings of the mind and the strong affections of the heart. That the student may more fully understand what is meant by the phrase "truth to nature," which is of frequent occurrence, I here introduce two passages, which happily illustrate its meaning,—one, the description of a familiar scene, the other, of the affections.

The following description of a country inn is from Goldsmith's Deserted Village.

Imagination fondly stoops to trace
The parlour splendours of that festive place;
The white washed wall, the nicely sanded floor,
The varnished clock that ticked behind the door;
The chest, contrived a double debt to pay,
A bed by night, a chest of drawers by day;
The pictures placed for ornament and use,
The twelve good rules, the royal game of goose;
The hearth, except when winter chilled the day,
With aspin boughs, and flowers and fennel gay;
While broken teacups, wisely kept for show,
Ranged o'er the chimney, glistened in a row.

## Mrs. Hemans thus describes a mother's loxe;

There is none
In all this cold and hollow world, no fount
Of deep, strong, deathless love, save that within
A mother's heart.—You ne'er made
Your breast the pillow of his infancy,
While to the fulness of your heart's glad heavings
His fair cheek rose and fell; and his bright hair
Waved softly to your breath!—You never kept watch
Beside him, till the last pale star had set,
And morn, all dazzling, as in triumph broke
On your dim weary eye; not yours the face
Which, early faded through fond care for him,

Hung o'er his sleep, and duly, as heaven's light;
Was there to greet his wakening! You ne'er smoothed
His couch, ne'er sung him to his rosy rest,
Caught his least whisper, when his voice from yours
Had learned soft utterance; pressed your lip to his,
When fever parched it; hushed his wayward cries,
With patient, vigilant, never-wearied love!
No! these are woman's tasks!

The following example is taken from Everett's description of the Pilgrim Fathers on their voyage to America.

"I see them driven in fury before the raging tempest, on the high and giddy waves. The awful voice of the storm howls through the rigging. The labouring masts seem straining from their base;—the dismal sound of the pumps is heard; the ship leaps as it were madly from billow to billow;—the ocean breaks and settles with engulphing floods over the floating deck, and beats with deadening, shivering weight, against the staggered vessel."

The design of the writer in this passage, is to excite emotion in the minds of his readers. He would have them shudder in view of the dangers, by which the frail bark he describes is encompassed, and regard with deep commiseration the noble adventurers it bears. we notice the circumstances which make up the description, as they tend to this design of the writer, we may learn at once, why the passage, as a description, excites our admiration. The "howling voice of the storm," "the straining of the masts," "the dismal sound of the pumps," "the leaping of the ship," "the overflowing of the deck," and "the deadening shock of the ocean," all tend to impress the mind most deeply with horror at the scene, and commiseration for those who are exposed to its dangers.

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I give one example more, in which it is the design of the writer to excite emotions of a ludicrous nature. It is Irving's description of Ichabod Crane.

"He was tall, but exceedingly lank, with narrow shoulders, long arms and legs, hands that dangled a mile out of his sleeves, feet that might have served for shovels, and his whole frame most loosely hung together. His head was small, and flat at top, with large ears, large green glassy eyes, and a long snipe nose, so that it looked like a weathercock perched upon his spindle neck, to tell which way the wind blew. To see him striding along the profile of a hill on a windy day, with his clothes bagging and fluttering about him, one might have mistaken him for the genius of famine descending upon the earth, or some scarccrow elaped from a cornfield."

Now there is no one, who, in reading this passage, does not admire it as a description. And any one in assigning the reason of his admiration, would at once pronounce it a fine description, because all the circumstances mentioned tend so admirably to the design of the writer.

The examples which have been stated and examined, are amply sufficient to illustrate and establish the position, that in descriptive writing, emotions of beauty may be excited in view of adaptation to a particular design.

I now wish to exhibit this same principle differently applied. I would shew, that an emotion of beauty may be excited in view of the fitness or adaptation of the different parts of a description to the whole. With this object I introduce the following passage;

"The sun gradually wheeled his broad disk down into the west. The wide bosom of the Tapaan Zee lay motionless and glassy, excepting that here and there a gentle undulation waved and prolonged the blue shadow of the distant

mountain. A few amber clouds floated in the sky, without a breath of air to move them. The horizon was of a fine golden tint, changing gradually into a pure apple green, and from that into the deep blue of the mid-heaven. A slanting ray lingered on the woody crests of the precipices that overhung some parts of the river, giving greater depth to the dark blue and purple of their rocky sides. A sloop was loitering in the distance, dropping slowly down with the tide, her sail hanging uselessly against the mast; and as the reflection of the sky gleamed along the still water, it seemed as if the vessel was suspended in the air."

Now in answer to the enquiry, why this description is regarded with emotions of beauty, it may at once be said, that the scene itself is one fitted to excite emotions of this kind, and also, that it is most clearly exhibited to our view. But in looking at the different circumstances which make up the description, it may be still further noticed, that they all correspond with each other.they are of like importance, and produce a similar effect on the mind. The "glassy bosom of the lake,"—the "amber clouds,"—the "varying tints of the horizon," the "lights and shades on surrounding objects," and the becalmed vessel, apparently "suspended in the air," are prominent objects in the scene, each worthy of notice, and each producing a similar effect on the mind. That the emotion of beauty felt in reading this description, is to be ascribed in part to the correspondence and fitness of the several parts, may be made evident, if we attempt to introduce an object of a different nature. Suppose that after mentioning the clouds floating in the sky, the writer had said,—the Dutch farmers were driving home their cows from pasture. Who would not say at once, that the beauty of the description is gone? An emotion of heauty may then be excited in view of

the fitness of the parts of a description to the whole, on the same principle, as in view of the fitness of the whole to some particular design.

The application of the principle of fitness or adaptation in accounting for emotions of taste, may be carried still further. From the different circumstances of a description, we may proceed to notice the words, and we shall find that part of the effect of passages of descriptive writing, as fitted to excite emotions of taste, is to be ascribed to what is usually called the happy choice of words, or the choice of those words which are best suited to the design of the writer. In the examples already given, we have full illustration of the correctness of this statement. I would direct the attention particularly to that where the writer says, the ocean beats with "deadening, shivering weight, against the staggered vessel." How much of the beauty of this part of the description is to be ascribed to the choice of the epithets here used! To be persuaded of this, we have only to make some alteration in this respect, to substitute one word for another, and the charm is broken. Had the writer just quoted said. The ocean beats with a stupifying, shocking weight, against the shattered vessel, who, in reading the description, would have felt an emotion of beauty?

If in what has now been stated in connexion with passages of descriptive writing, the student has been led fully to understand what is meant by fitness or adaptation, and to see, that it may be regarded as one of those principles on which are founded attempts to excite emotions of taste, the design of their introduction has been answered. It will be shewn in the examination of the ornaments of style, that, whether we regard them as parts of the literary production in which they are found, or as tending to produce some designed effect, we may

in part account for the emotion of taste which they excite, on this same principle of adaptation. In examining the classified ornaments of style, I begin with the SIMILE OR FORMAL COMPARISON.

EXAMPLE 1.--- "Wit and humour are like those volatile essences, which, being too delicate to bear the open air, evaporate almost as soon as they are exposed to it."

In this example, as in all instances of the Formal Comparison, different objects are brought together, and the resemblance which they bear to each other is formally stated. My design, in its introduction, is to shew the student the kind of resemblance on which the Comparison is founded. It will at once occur to him, that wit and humour are in their nature different from volatile essences. The latter are perceived by one of the senses; the former exist only in the mind. Still there is a resemblance between them as they are here viewed, and it is a resemblance which is discerned with pleasure. Had the wit and humour of one man been compared with the wit and humour of another, we might have derived information from the comparison; but the effect upon us as a pleasing comparison, would have been wa-It is the unexpectedness of the resemblance which pleases us. Hence then we infer the caution, that the resemblance on which the Simile or Formal Comparison is founded, should not be too obvious.

EXAMPLE. 2.—" The minds of the aged are like the tombs to which they are approaching; where, though the brass and the marble remain, yet the inscriptions are effaced by time, and the imagery has mouldered away."

This beautiful passage is introduced to shew, that it is a trait of a good comparison, that the object, to which a resemblance is traced, be naturally suggested. We

may that the object is in this case suggested naturally, because the transition is easy from the minds of the aged to the tombs, to which they are approaching. image brought to our view is in consonance with the feelings, which the thought to be illustrated had excited. Suppose now, that the object of resemblance, instead of mouldering tombs, had been the canvass on which images had been drawn in fading colors. This would have been illustrative, but what man of taste would not suy, that the beauty of the comparison is impaired. While then, as before stated, we guard against drawing our comparisons from objects, to which the resemblance is too close, it should be remembered, that it heightens the beauty of the comparison, to discover that the object is naturally suggested.

When a comparison is thus naturally suggested, there is found in it a fitness or adaptation to the subject and occasion on which it is introduced. The emotion of beauty which is thus excited, is then to be accounted for on the principle which has been before stated. More fully to shew that this fitness must exist, that a comparison may be approved, I introduce another example.

Suppose that in a discourse from the pulpit the following sentence should be found;

"Curses, like chickens, always come home to roost."

This comparison is founded on an unexpected resemblance, and is illustrative; but if we regard it in relation to the occasion there is a want of fitness. It is not in consonance with the sober, elevated train of thought and feeling, which should characterize a religious discourse; and the man of literary taste at once condemns it, because of its want of fitness to the occasion.

The principle here stated, is fully illustrated in the

nature of the comparisons, which are most frequently introduced in different departments of writing. In pastorals, resemblances are traced to objects and scenes in rural life; in epic and tragic poetry, to such as are of a more exalted and ennobling kind; in comic, to those of a familiar nature. Now in all these instances, the resemblances are said to be naturally suggested,—there is in them a fitness to the occasion and to the thoughts and feelings of the personages introduced.

EXAMPLE 3,—"The style of Canning is like the convex imirror, which scatters every ray of light which falls upon it, and shines and sparkles in whatever position it is viewed, that of Brougham is like the concave speculum, scattering no indiscriminate radiance, but having its light concentrated into one intense and tremendous focus."

This comparison strikes us favorably, and should the enquiry be made, why it excites an emotion of taste, we at once refer the pleasure it gives us to its fitness to the design of the writer. He would have us perceive the different characteristic traits of the styles of Canning and Brougham, and every one must see with admiration, how much is effected by the illustration which is introduced.

To illustrate, is most frequently the design of the Comparison; and when in this way the writer seeks to increase the distinctness of the reader's views, the object of resemblance should always be more familiarly known, or such as to be more distinctly conceived by us, than the object to be illustrated. In the example given, an object of thought is compared to an object of sense, and since objects of sense are generally more distinct to the mind than objects of thought, the effect of the comparison is favorable. Hence, in good illustrative comparisons it will generally be the case, that

when objects of thought and sense are brought to view, the former is illustrated by the latter. In those exceptions to this principle which strike us favorably, some reason may generally be assigned, as in the following example. Scott, describing Loch Katrine, says,

> "The mountain shadows on her breast Were neither broken nor at rest; In bright uncertainty they lie, Like future joys to fancy's eye."

In this instance it may be said, that our consciousness of the uncertainty of those future joys which fancy presents, is so strong, that our conceptions of the wavering of the mountain shadows on the lake, is aided by the comparison.

In determining whether an object be familiarly known, regard must be had to those who are addressed. In a production on a literary subject, addressed to literary men, it would be proper to bring to view objects of resemblance, which should not be referred to in writings addressed to children, or to the unlearned. Neither, in what is addressed to a learned audience, would it be proper to introduce, as an object of comparison, a principle in science, or a process in some art, which is comparatively of little importance, and known only to those who are learned in a particular branch of knowledge, or adepts in a particular art.

The object of resemblance in the example we are now considering, is sufficiently familiar to all who are capable of understanding the production in which it is found, and this is all that is required.

EXAMPLE 4.—"Thus it is with illustrious merit; its very effulgence draws forth the rancorous passions of low and grovelling minds, which too often have a temporary influ-

ence in obscuring it to the world; as the sun emerging with full splender into the heavens, calls up, by the very power of his rays the rank and noxious vapours which for a time becloud his glory."

This is what is called an analogical Comparison, and if analysed, it will be found to contain an argument from snalogy. We all know that it is the fervour of the sun which calls up rank and noxious vapours from the earth; and reasoning analogically, we are led to the conclusion, that it is the effulgence of illustrious merit which draws forth the rancorous passions of low and groveling minds.

Comparisons of this kind strike us favorably. They aid the writer in imparting to others the opinions he may entertain, and the reasonings on which these opinions are founded. Some men are accustomed to reason in this way, and such are usually eminently successful as instructors, since they are thus enabled to make themselves easily and readily understood. This indeed is the appropriate object of analogical comparisons; and it is a fitness to this design, which causes us to regard those which are well conducted with emotions of taste.

EXAMPLE 5.—" He lived a wanderer and a fugitive in his native land, and went down, like a lonely bark foundering amid darkness and tempest,—without a pitying eye to weep his fall, or a friendly hand to record his struggle."

This comparison is found at the conclusion of the account, given by Irving, of King Phillip. He has made mention of his heroic qualities and noble achievements, and he would excite in the minds of his readers a feeling of compassionate regret at his miserable and untimely fall. The comparison pleases us. The resem-

blance on which it is founded is not too obvious;—it is naturally suggested. But the principal cause of the emotion of beauty which it excites, is its adaptedness to the design of the writer. When we think of the lonely bark, foundering amid darkness and tempest, it is with strong emotions of compassion and regret; and by causing the mind to bring this object before its view in connexion with King Phillip in his adversity, the writer derives much aid in leading us to regard the latter object with the same emotion.

In this manner any object or occurrence, which, either from the original constitution of our minds, or from association, is wont to excite an emotion of a particular kind, may be introduced by the writer, and thus a higher interest is thrown over the thoughts he communicates, and increased influence exerted over the minds of his readers. And while the man of literary taste is led to notice the skill and power which is thus displayed, he feels, in view of such comparisons, emotions of beauty.

EXAMPLE 6.—"He was a little, meagre, black-looking man, with a grizzled wig that was too wide and stood off from each ear; so that his head seemed to have shrunk away within it, like a dried filbert in its shell."

In this comparison, it is the writer's design to increase the emotion of a ludicrous kind, with which the object he is describing is in itself regarded. The comparison is therefore approved by the man of literary taste, on the principle of fitness as in the last example. All similar attempts at wit and humour must evidently come under the cognizance of literary taste. But there is a peculiarity in many comparisons, introduced with the design of exciting emotions of the ludicrous, which requires particular notice. Often there is nothing in the

object compared, or in that to which a resemblance is traced, which is fitted to excite emotions of the ludicrous; but when they are viewed together, an emotion of this kind is produced. In such instances, the effect of the comparison is to be ascribed to the strangeness of the resemblance which is traced out. An example will more clearly show what is here stated. Of Hudibrass it is said;

"We grant, although he had much wit, He was very shy of using it; As being leth to wear it out, And therefore bore it not about; Unless on Holidays, or so, As men their best apparel do."

Now there is nothing ludicrous in the assertion, that a man possesses wit, but does not often show it. Neither is there any thing ludicrous in saying, that a man wears his best apparel only on holidays. But when the objects are brought together and compared, the comparison excites an emotion of a ludicrous nature. Still, in such instances, as in those of which an example was before given, it is the fitness of the comparison to the design of the writer, which causes it to be approved by the man of literary taste.

Example 7.—"Bramins and sooders and casts and shaters will have passed away, like the mist which rolls up the mountain's side before the rising glories of a summer's morning, while the land on which it rested, shining forth in all its loveliness, shall, from its numberless habitations, send forth the high praises of God and the Lamb."

In the part of the discourse from which this comparison is taken, the writer is dwelling on the influence which must attend the spread of the Gospel in Asia,

He would have us regard the thoughts he expresses on this subject with grateful emotions, and by introducing the comparison which has been stated, he evidently does much towards effecting this design. Hence the man of literary taste approves of the comparison from its fitness to the design of the writer. But it is to be noticed, that the scene is one, which in itself, distinct from its adaptation to the subject, is fitted to excite an emotion of beauty. "A land shining forth in its loveliness, beneath the rising glories of a summer's morning, while the mists are rolling up the mountain's side," is a scene, which, from the original constitution of our minds, is regarded in this manner. In this example then, we find an illustration of what was stated in the former part of the chapter, that in the introduction of the ornaments of style, with the design of exciting emotions of taste, the writer sometimes addresses himself to the original tendencies of the mind to feel such emotions in view of objects and scenes in the natural world Comparisons of this kind are called embellishing comparisons, and when naturally suggested, and in agreement with the subject and occasion, excite strong emotions of beauty.

Example 8.—"The poetry of Mikon, exhibiting the most sublime conceptions and elevated language, intermingled with passages of uncommon delicacy of thought and beauty of expression, reminds us of the miraoles of Alpine scenery. Nooks and dells, beautiful as fairy land, are embosomed in its most rugged and gigantic elevations. The roses and myrtles bloom unchilled on the verge of the avalanche."

This example, like the preceding, unites the various excellencies of a fine comparison. The resemblance on which it is founded is not too obvious, and is naturally suggested; the comparison is illustrative;—it aids

in effecting the design of the writer as connected with his subject, and it brings before the mind a scene, which partly from the original constitution of the mind, and partly from association, is fitted to excite an emotion of taste.

In looking back on the examples which have been examined, we learn that a comparison may excite an emotion of taste; 1. From the nature of the resemblance on which it is founded; 2. From its fitness to the design of the writer in its introduction, whether that design be to illustrate or to excite some emotion; 3. Because the object or scene brought before the mind. naturally excites emotions of beauty or sublimity. learn, also, that while some comparisons unite the three causes of emotions of taste which have just been stated. others are admired principally from the resemblance on which they are founded, or from their being highly ilkustrative, or adapted to some design of the writer. We have seen also, that the resemblance should be naturally suggested, and that the object to which the resemblance is traced, should be generally known. student is thus prepared to judge of comparisons as ornaments of style, and to determine on what principles, and how far, they are fitted to excite emotions of taste,

From the consideration of the Formal Comparison, I proceed to the Implied Comparison, or Metaphor.

Let us suppose, that a writer wishes to shew his readers, how soon the effect of sorrow on the minds of the young is done away. While this thought has possession of the mind, imagination brings up to his view a young and vigorous tree, in the bark of which an incision has been made, but the wound, from the rapidity of the growth of the tree is fast closing over. The resemblance between the thought in his mind and the object thus presented, his taste approves as illustrative and

striking, and he wishes to place it before the view of others. The most obvious method of doing this is as follows; "As the wound made in the bark of the young and healthy tree, soon closes over, so sorrows in the minds of the young, are but of short duration." By this formal comparison, the object of the writer would be effected. His readers would perceive the resemblance. and their good taste would approve this attempt to aid the distinctness of their view. But let us suppose, that instead of this formal comparison, he expresses himself as follows; "What are the sorrows of the young? Their growing minds soon close above the wound." This expression brings before the mind the same objects as are brought by the comparison; the same resemblance is traced, and the same aid is given to the distinctness of our view. But the resemblance, instead of being distinctly stated, is implied. Upon reading the passage, it at once occurs to us, that some of the words used are applied to objects, to which they are not usually applied. We are not wont to speak of the mind as growing, and of the wounds of the mind as closing over. From this unusual application of words, the imagination is set in action, and brings up to view the resemblance, just as the writer designed it should be seen. then, is what is called an IMPLIED COMPARISON or a MET-APHOR.

So far as the Comparison and Metaphor are the same, it is unnecessary to repeat the principles and rules stated with reference to the former, since they apply alike to both. But in thus implying a resemblance by the unusual application of language, there is an exertion of skill, which is not found in its more formal statement. And hence, when the metaphor is extended through different clauses, an emotion of taste may be excited in

view of the fitness of the different parts in their connexion with each other, and with the whole. There is also need of cautions which are not required in the use of the Comparison. Some happy instances of the Metaphor will therefore be pointed out, and such cautions given, as may guard us from faults in the unusual application of language.

EXAMPLE 1.—" She had been the pupil of the village pastor, the favorite lamb of his little flock."

The latter part of this sentence is a metaphor. We are at once aware, that the fair maiden here referred to, is not meant to be called a lamb of the flock in the literal application of the words. The implied comparison is readily suggested. The imagination brings before us the lamb of a little flock, and we think of the tenderness and care with which it is nurtured, and the strong interest which from its youth and simplicity it excites; and we trace out the resemblance to this pupil of the village pastor. We are pleased with the comparison as one easily and naturally suggested, as illustrative, and as bringing before the mind an object which it regards with an emotion of beauty.

Though this example of the Metaphor is faultless, it does not excite in the minds of most readers a strong emotion of beauty. This is easily explained, and is an illustration of a principle which should be borne in mind in all our judgments of attempts of this nature. So frequently do we compare what is tender and delicate and innocent to the lamb, that we have become familiar with the comparison, and it loses its effect upon us. We may learn then from this example, that the introduction of common comparisons and metaphors will add little to the beauty of style. They will not be defects, but hav-

ing lost by repetition their power of pleasing, they will be passed by unnoticed. Novelty is not then to be regarded as a source of emotions of taste; but the want of novelty will prevent such emotions from being felt.

Example 2. Burke in his description of Atheists says,

"They abhor the author of their being. He never presents himself to their thoughts, but to menace and alarm them. They cannot strike the sun out of the Heavens, but they are able to raise a smouldering smoke that obscures him from their eyes."

From the connexion, we learn, that this last sentence is not meant to convey what is expressed by the words as they are usually applied. This leads us to enquire, in what way they are designed to be understood, and imagination at once traces out a resemblance between the sun in the heavens, and that glorious Being, who shines forth in the brightness of his perfections; and we continue to trace the resemblance between the attempt of mortals, to obscure the brightness of the sun to their own view by raising a smouldering smoke, and the attempt of Atheists, to obscure to their own minds the existence of the Deity, by their darkening speculations. As this is a representation of objects of thought by objects of sense, the effect in giving increased distinctness of view is favorable.

Example 3. Byron has the following striking metaphor.

"Man!

Thou pendulum betwixt a smile and tear."

Here is evidently an implied comparison, and one that pleases us from the unexpectedness and appropriateness of the resemblance on which it is founded. The example also brings to notice a characteristic trait of the

Metaphor. I refer to its boldness. The writer, under a deep impression of the varieties in the life of man, in a sudden, striking manner, calls him a pendulum, and leaves it to the excited imagination of the reader to trace out the resemblance. Hence it is, that the use of the Metaphor is not approved in a calm, deliberate, reasoning state of mind. In this respect it differs from the Comparison, which is sometimes called the figure of description, while the Metaphor is termed the figure of passion.

Example 4. Irving while wandering amidst the silent and gloomy scenes of Westminster Abbey, hears the sound of busy existence without. He thus describes the effect on his feelings.

"The contrast is striking; and it has a strange effect, thus to hear the surges of active life hurrying along and beating against the very walls of the sepulchre."

"The surges hurrying along and beating," at once suggests to the imagination the comparison here implied, and there is a sublime emotion which takes possession of the mind, as the resemblance is traced.

These examples are sufficient fully to show the nature of the Metaphor, or Implied Comparison. With the design of exhibiting the skill which is requisite, when language is thus used figuratively, a few more examples will now be given.

Example 4. Of Mr. Roscoe it is said in the Sketch Book,

"He found the tide of wealth flowing merely in the channels of traffick; he has diverted from it invigorating rills to refresh the gardens of literature."

This is an example of a well supported metaphor, If we notice the different words, by the unusual appli-

cation of which the metaphor is here implied, we shall find, that they are in agreement with each other, and all tend to aid the imagination in bringing up the object of comparison, and tracing out the resemblance. We have before our view the "tide flowing in channels," and then the "rills are diverted to refresh the gardens." In saying that these words are in agreement with each other, reference is had to the use of them in their common application, and this is necessary, that the metaphor be well supported. Let us suppose, that the writer had said, "He found the tide of wealth flowing merely in the channels of traffic, and took out large sums to support and encourage literature." We might in this case have made out his meaning, but what confusion is there in the attempt of the imagination to trace out the comparison which is implied. The reason of this confusion is obvious. In the former part of the sentence, the words are implied figuratively, and in the latter literally. Hence then we derive the following rule. That in metaphors we guard against uniting together language applied figuratively and literally.

Example 5. A writer in the Edinburgh Review, with the design of shewing in what way the early state of society is favorable to poetical excellence, says,

"Poetry produces an illusion on the eye of the mind, as a magic lantern produces an illusion on the eye of the body. And as a magic lantern acts best in a dark reom, poetry effects its purpose best in a dark age. As the light of knowledge breaks in upon its exhibitions, as the outlines of certainty become more and more definite, and the shades of probability more and more distinct, the lines and lineaments of the phantoms which it ealls up, grow fainter and fainter."

This example commences with a formal comparison, and afterwards changes into a metaphor. It is intro-

duced to show the admirable skill which is displayed in the application of words. "The breaking in of light,"the "outlines becoming more and more definite," the "shades more and more distinct," and the "lines and lineaments of the phantoms growing fainter and fainter," are expressions, which may be literally applied to the objects presented by the magic lanters, and at the same time, as applied by the imagination to the creations of poetry, they present a distinct and complete view. There can be no doubt, that part of the pleasure derived from reading this passage, results from the skill displayed in this happy application of language, continued as it is through several clauses. Suppose that the latter part of this example had read, " As the light of knowledge breaks in upon its exhibitions, as the outlines of certainty become more and more definite, as the weight of probability increases, the lines and lineaments of the phantoms which it calls up, grow fainter and fainter." Here would be what is called a confusion of metaphor. The imagination in its attempt to trace out the resemblance, and bring a distinct image before the mind, when it comes to the clause-"the increasing weight of probability," is led astray, and the whole image becomes confused. This then suggests the caution, that in continued metaphors, we should guard against applying words in such a manner, as to bring up two or more different resemblances, and thus produce confusion in the view presented by the imagination.

Example 6. The same writer, in describing the sophistry and unfair statements of these, who tell us to judge of Civil Liberty from the outrages and violent acts which attend revolutions, says,

"It is just at this crisis of revolution that its enemies

love to exhibit it. They pull down the scaffolding from the half finished edifice; they point to the flying dust, the falling bricks, the comfortless rooms, the frightful irregularity of the whole appearance; and then ask in scorn, where the promised splendour and comfort is to be found."

This example is different from the preceding. only in the first part of it, that the words are designed to be figuratively applied to the system of government, by which civil liberty is secured. We may speak of civil government as an edifice, and of the helps used in rearing it, as scaffolding. But if we try to trace out that which may correspond to the flying dust, the falling bricks, the comfortless rooms, and other circumstances mentioned, it is without success. Still the comparison strikes us favorably, for though the imagination cannot trace out the particulars, it is sided in bringing to the mind a general view of the effect. Let us now suppose that the comparison had read, "They pull down the scaffolding from the half finished edifice, they point to the dust of dispute, the falling bricks of contention, the comfortless rooms of an exhausted treasury, the frightful irregularity of the whole appearance of government; and then ask in scorn, where the promised splendour and comfort is to be found." This would have been pursuing the metaphor too far; it would have been called forced, and good taste would condemn it. Hence then we derive the caution, not to pursue the figurative application of language too far.

Example 7. The celebrated passage, in which Burke describes the fall from power of Lord Chatham, and the rise of Charles Townsend, unites in it all the excellencies of the most perfect metaphor.

"Even then, before this splendid orb was entirely set, and while the western horizon was in a blaze with his desconding glory, on the opposite quarter of the heavens arose another luminary, and for his hour became lord of the ascendant."

In this fine passage, the resemblance implied is such as to be highly illustrative; there is a grandeur in the object presented, which elevates the mind, and the language in its figurative application, is skilfully and happily managed.

In the example of the Metaphor which has now been given, it has been shewn, that it is in its nature the same as the Comparison—that it differs from it, in that the resemblance is not formally stated, but simply implied, and that the mode of implying it is by the application of language in an unusual manner, which is called applying it figuratively, and that several cautions are to be observed in this figurative application of words.

It has been common to mark a distinction between the Metaphor and the Allegory, the latter being defined a continued metaphor. But as both are founded on the same principles, and require the same cautions and directions in their use, the distinction is regarded as one of little practical importance.

There is a mode of illustration and embellishment, often found in the productions of good writers, which, though of the nature of the comparison, is worthy of separate attention. I refer to what is included under the name of ALLUSIONS. It will at once be seen, that though they differ in form from the comparison, they are of the same nature, and their introduction depends on similar principles. Like comparisons they are illustrative, and give us pleasure from the discovery of unexpected resemblances, or coincidences of thought, or expression. If too the comparison when drawn from some fair scene in nature, or some finished work of art, gives

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us pleasure by directing the mind to that which causes a grateful emotion, the same is true of the allusion. Our attention is directed to some classical writer, or to some well known popular writer of the day, or to some recent event—the imagination is set in exercise—grateful associations are excited, and the effect is happy. Some examples of the Allusion will now be given.

Example 1. Burke in his character of Lord Chatham, has the following passage;

"His is a great and celebrated name; a name which keeps the name of this country respectable over every other on the globe. It may be truly called,

Clarum et venerabile nomen Gentibus, et multum nostræ quod proderit urbi."

This is called a classical allusion; to those who have classical associations, such allusions are always pleasing. They are connected with the days of our youth, and with scenes, the memory of which is grateful to us. They refer us also to those pages, where our tastes have been formed, and our minds disciplined and furnished with knowledge.

It will at once occur, that allusions in the form of the example given, should never be made, except in productions which are primarily addressed to those who are familiar with the language of the quotation. Should a preacher of the present day imitate in this respect the sermons of Jeremy Taylor, he would justly incur the charge of pedantry. But in addresses to deliberative assemblies, or to literary associations, or on public national selebrations, where classical scholars are found, allusions of this kind may occasionally be introduced with a happy effect.

Example 2. In some instances of classical allusions.

there is a reference to facts found in classical writers, without a quotation in a foreign language. Of this an example is given by Burke in his speech on the Carnatic war.

"Every day you are fatigued and disgusted with this cant, the Carnatic is a country that will soon recover, and become instantly as prosperous as ever. They think they are talking to innocents, who believe that by the sowing of dragon's teeth, men may come up ready grown and ready made."

In classical allusions of this form, the writer is not confined within so narrow limits, as those of the preceding. Still care should be had, that what is thus alluded to should be generally known. Miss H. Moore is a writer, who has not sufficiently observed this caution. It is not unfrequent to find classical allusions in her writings, of which even to the classical student it is no shame to be ignorant.

Example 3. A writer, describing the influence of the American revolution, says,

"From our revolutionary struggle, proceeded the revolution in France, and all which has followed in Naples, Portugal, Spain and Greece; and though the bolt of every chain has been again driven, they can no more hold the heaving mass, than the chains of Xerxes could hold the Hellespont vexed with storms,"

This is an historical allusion. In most instances of this kind the design is to illustrate. The caution then is paculiarly necessary, that in historical allusions the facts alluded to be such as are generally known. Otherwise such allusions will only threw a deeper shade on those objects, which they were designed to illuminate.

Example 4. There are some instances in which historical allusions are designed not only to illustrate, but

to awaken grateful emotions. Such is the following from Everett's Address;

"Lincoln, and Greene, and Knox, and Hamilton, are gone; the heroes of Saratoga and Yorktown have fallen before the only foe they could not meet."

Historical allusions of this kind, which bring to view important events or characters in the history of a nation, are ever grateful to the people of that nation. Hence they are so often found in addresses on occasions of national celebrations, and serve to gratify the pride of national feeling. One caution may well be given respecting allusions of this kind—that they be not worn out, or such as are too commonly made.

Example 5. The following is an English classical allusion. Milton, who was a contemporary with Cromwell, was a zealous republican. He wrote much and ably against the monarchical and aristocratical institutions of his time; and in so doing condemned many of those elegant amusements which were congenial to his own feelings.

"He sacrifices his private tastes and feelings, that he might do what he considered his duty to mankind. It is the very struggle of the noble Othello. His heart relents, but his hand is firm. He does nought in hate, but all in honour. He kisses the beautiful deceiver before he destroys her."

This allusion is to the Othello of Shakspeare; and such is the rank and antiquity of his writings, that allusions to passages found in them, are regarded much in the same manner as classical allusions. We have in fact our English classical writers, who have outlived their century, and who from their preeminence, may be supposed to be familiarly known by every English schollar. To such writers it is lawful to make allusions as those whose works should be known; and such allusions,

when happily introduced, will please us in the same manner and degree, as those derived from the ancient classics.

Example 6. The following example is from Irving, and is taken from his account of James of Scotland, the "Royal Poet."

"James is evidently worthy of being enrolled in that little constellation of remote, but never failing luminaries, who shine in the highest firmament of literature, and who, like morning stars, sang together at the bright dawning of British poetry."

This beautiful passage affords an example of a Seriptural allusion, and is highly pleasing. Allusions of this kind, will always be well understood, and often from their elevated nature, add much to the beauty of writings. But there is need of caution in their use.

With the example that has been given no fault can be found. It is rather to be commended as an embellishment. But too frequently is it the case, that the same inuocency cannot be affirmed of allusions to Holy Writ. This remark is not meant to imply, that such allusions should never be made, except when the subject of discourse is of a serious or religious nature. It is enough that the subject be one of importance, that it have some dignity attached to it, and that there be notliing ludicrous or trifling. Let ludicrous or trifling associations be connected with a passage of Scripture, and whenever this passage meets our attention, even in our most sober hours, there will be danger that these associations will come with it, and exert an unfavorable influence on the state of our feelings. Besides, there is something which savours much of profanity in such allusions to Scripture; it shews, that that reverence is not felt for it, which, as God's word, it should command.

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These remarks are intended to be applied with most strictness to the introduction of the language of Scrip-There may be instances, in which we may innocently make use, in the way of allusion, of historical facts found in Scripture, when there would at the same time be impropriety in introducing an expression from The reason of this distinction is obthe same source. vious. Our associations with particular forms of expression are close and strong, with facts, much less so. There is more need of caution also, because the temptations in one case are much more frequent than in the other. From the antiquity of our translation of the Bible, there is often a quaintness in its expressions, and their introduction may give a point to some satirical remark, or furnish a striking form for some sally of wit. But we should beware. Scripture is a pure stream, flowing forth from the throne of God, and it should never be made to reflect the fantastic images of human folly.

In the productions of writers of taste, there are many allusions made to the literature of the times. When any literary production gains celebrity, it is supposed to be known to literary men; and allusions may be made to such writings without incurring the charge of obscurity, and often with a favorable effect. Such allusions form a kind of bond between literary men. They are the language of the fraternity, and one cause of the pleasure which they afford, is found in the complacency and pride which are felt in being able to understand them. It is unnecessary to give many examples of this class of allusions. Two only will be brought forward, which furnish opportunity for some additional remark.

Example 7. The following passage is from Green-wood on the eternity of God.

<sup>&</sup>quot;A stone perhaps may tell some wanderer where we lie,

when we came here, and when we went away; but even that will soon refuse to bear us record: 'time's effacing fingers' will be busy on its surface, and at length will wear it smooth."

The quotation in this passage is from one of the popular poets of the day. The allusion to the admirable description, where it is originally found, will be perceived and relished by every man of taste who is familiar with the writings of Byron; and the pleasure, with which the passage that has been cited will be read, is much greater, than if the same thought had been expressed without the allusion.

We have in this instance an example of a method often resorted to by writers in prose to embellish their productions. Poetry is the language of the imagination. Its aim is to please, and hence the happy introduction of poetical language, is justly considered an ornament of prose. Poetry also allows of inversions of clauses, and of the use of words forbidden to prose; and hence it enables a writer to convey a thought in a sententious and striking manner. But here the caution may be given, not to introduce poetical expressions with great frequency. To say in verse what might as well be said in prose, and thus to be continually introducing scraps of poetry, may shew a familiarity with poetical writers, but is no evidence of a good literary taste.

Example 8. As another example I quote the following passage;

"No sooner does he (W. Irving) catch a glimpse of the venerable Kaatskill, lifting its shaggy head over its white ruff of ambient clouds, and frowning on the glorious Hudson as it rolls below; no sooner do the antique gable-roofed domes of the Manhattoes, and Albany, and the classic shades

of Communipaw rise upon his fancy, than 'his foot is on his native heath and his name is M'Gregor.'"

Here the allusion is to one of the popular Romances of the day, and hence it is understood, and is pleasing.

Example 9. The following example is from a review of the works of Milton. The author is stating the fact, that while, in the time of the English rebellion, others were desirous only of reforming some prevalent abuses, it was Milton's aim to attain the freedom of the human mind—to deliver men from moral and intellectual slavery.

"Milton was desirous that the people should think for themselves, as well as tax themselves, and be delivered from the dominion of prejudice, as well as from that of Charles. He knew, that those, who with the best intentions overlooked these schemes of reform, and contented themselves with pulling down the king and imprisoning the malignants, acted like the heedless brothers in his own poems, who, in their eagerness to disperse the train of the sorcerer, neglected the means of liberating the captive. They thought only of conquering, when they should have thought of disenchanting.

'Oh ye mistook. Ye should have snatched the wand. Without the rod reversed, And backward mutters of dissevering power,

We cannot free the lady that sits there,

Bound in strong fetters, fixed and motionless."

To reverse this rod, to spell the charm backwards, to break the ties that bound a stupified people to the seat of enchantment, was the noble aim of Milton,"

In this example, a striking passage selected from the works which the reviewer is examining, is used as an illustration, and the effect is good. The pleasure which it affords us, is similar to that derived from a sprightly turn in conversation. We all know, that it adds much

to the point of a witty remark, when its author has founded it on an expression just dropped by another. There is a suddenness about it, which is an evidence that it is not premeditated, and which is pleasing to us. There is, without doubt, something of the same kind of pleasure, in meeting with allusions of the class to which the preceding example belongs.

Example 10. I shall give but one example more of the allusion, and that is worthy of notice from the manner of its introduction. It is sometimes the case, that a writer meets with a suitable object of allusion in the productions of some author, whose writings are either in a language unknown to most of his readers, or not of sufficient reputation to be regarded as classical. In such instances, the only way is, to state the fact or story, and then on this statement found the allusion. One caution in such cases should always be remembered. Be sure that the allusion is of sufficient importance to justify so formal an introduction. And if ever this is the case, it surely is so in the following example:

"Ariosto tells a pretty story of a fairy, who, by some mysterious law of her nature, was condemned to appear at certain seasons in the form of a foul and poisonous snake. Those who injured her during this period of her disguise, were forever excluded from participation in the blessings she bestowed. But to those, who in spite of her loathsome aspect, pitied and protected her, she afterwards revealed herself in the beautiful and celestial form which was natural to her; accompanied their footsteps, granted all their wishes, filled their houses with wealth, made them happy in love and victorious in war. Such a spirit is Liberty. At times she takes the form of a hateful reptile. She grovels, she hisses, she stings. But woe to those who in disgust shall venture to crush her. And happy are those, who having dared to receive her in her degraded and frightful shape.

shall at length be rewarded by her in the time of her beauty and glory."

In the arrangement of the preceding examples of allusion, reference is had to the division of our associations into Universal and Arbitrary, which has been made by intellectual philosophers. Classical allusions, whether to standard authors in our own or foreign languages, Historical allusions, and Scriptural allusions, come under the head of those of universal associations. Other instances are those of arbitrary associations. From noticing this distinction it may be seen, why, in the writings of our best authors—those who write with the hope of being read when other writers of the age are forgotten, allusions of the former class are much more frequent, than of the latter. The passing events of the day, and the ephemeral productions of the age, will soon be forgotten; and though an allusion to them may at first cast some light on the passages where they are found, at a later time, and in a different place, such allusions will only tend to darken what before they illuminated. Not so with allusions founded on associations that are universal. While the works from which they are derived go down to posterity, gathering new admiration in their progress, these allusions are understood, and constitute a bond of connexion between the literary men of different ages, being drawn from the same common storehouse of imagery and facts.

The Comparison, Metapher, and Allesion, are founded on the fondness of the mind for tracing unexpected resemblances. There are other relations which give rise to other attempts to please. One thing is the cause of another, here is the relation of cause and effect. One thing is the symbol of another; here is the relation of the sign to the thing signified. We look on the goblet,

and we think of the generous wine with which it is wont to be filled; here is the relation of the container to the thing contained. Again, one thing is part of another; here is the relation of a part to the whole. One thing is a species in relation to another which is its genus; here is the relation of the species to the genus.

The relations which have now been stated, are not often formally referred to with the design of illustration or ornament; but instances frequently occur, in which they are implied and suggested to the mind by the peculiar use of a word. The manner in which this is done, has been already shewn in the case of the Metaphor.

To give examples of the different tropes, or figures, founded on these several relations, would be of little practical advantage. Besides, in these instances, the writer does not found his attempts to please solely on the fondness of the mind for discovering unexpected relations. Most frequently it is his wish to increase the distinctness of the reader's view, or in some other way to excite an emotion of taste. Instead then of making these different figures, as the Metonomy, Synecdoche, Metalepsis and others, distinct objects of attention, I shall more fully explain the nature of the figurative use of language, and in another chapter, when treating of vivacity, as a quality of style, give examples of the most important of these figures.

A word is said to be used literally, when it is used in a manner, which is authorized by the general consent of those who speak and write with correctness the language, in which it is found. A word is used figuratively, when, though it retains its usual signification, it is applied in a manner different from its common application. When I speak of the pillar which supports the edifice, I use the word pillar literally, or as it is usually

I say of a man, that he is the pillar of the state, I still use the word pillar in its common signification, as denoting that which firmly fixed gives a solid support, but I apply the word to an object different from those to which it is usually applied. Instead of a solid mass of wood, or stone, the object to which it is applied, is an intelligent being; and instead of supporting a material edifice, it is the support of the state. This then is an example of the figurative use of language.

From this account of the figurative use of words, it. might be expected, that being often used in a manner different from their common literal use, the significations of this class of words would in time be subject to change. And this, in examining the history of a language, is often found to be the case. In our own language, there are many words, which were at first literally applied to material objects only, and figuratively used to denote those which are intellectual. Many of these have now altogether lost their original meaning, and retain only that derived from their figurative use. Who would now speak of the apprehension of a chair, or of the ardour of his fire? But such in their original signification, was the common use of these words. In other instances, where the signification of the word in its literal use has not become obsolete, the meaning derived from its figurative use is more readily suggested.

It may be said, if this change is progressive, and the meaning of a word as used figuratively, supersedes the original literal signification, how are we to determine in respect to a word thus changing, whether it be used figuratively or literally. The answer is this, that whenever a word of this class ceases to have any influence on the imagination, in leading it to trace out an unex-

pected relation, it is no longer used figuratively, but its figurative meaning has become its literal.

The changes in a language introduced by the figurative use of words, are injurious so far as they cause uncertainty in the signification of terms. But this inconvenience is amply compensated by the advantages resulting from the same source. Some of these I shall here mention;

1. The figurative use of words increases the copiousness of a language. It has already been stated, that when a word is used figuratively, its original meaning is retained, but this meaning is modified by the new application which is made. These new applications then are to be regarded as modifications of the original meaning of the word, and the effect is similar to the multiplying of derivatives from the radical terms of a language. The following use of the word "tide" illustrates this remark;

"What a tide of woes comes rushing on this woeful land!"
"The tide of blood in me hath proudly flowed in vanity."
"There is a tide in the affairs of men."

Now these different applications of the word tide do in fact so modify its meaning, that the effect is the same, as if so many new words had been introduced into the language. Thus it is that a language is made more copious.

2. As a necessary consequence from the preceding, the richness of language is increased. We have a greater variety of terms and expressions for conveying the same thought, or describing the same object, and are enabled to mark with distinctness minute shades of difference in our thoughts and in the appearance of objects. To illustrate this remark, I introduce several different ways in which the shining of the Sun is represented;

"Behold the Sun bath burst the Eastern gates, And all his splendor floods the towered walls."

"And when the Sun begins to fling His flaring beams."

"Right against the eastern gate, Where the great Sun begins his state Rob'd in flames and amber light,"

"Thou'rt purpling now, O Sun, the vines of Canaan, And crowning with rich light the cedar tops of Lebanon." Thou Sun.

"The quiver of thy moentide rays Exhaust in all their fiery blaze."

"a dazzling deluge reigns."
"The western waves of ebbing day
Rolled o'er the glen their level way,
Each purple peak, each flinty spire,
Was bathed in floods of living fire."

"Phæbus bade farewell to every leaf and flower."

The aid derived from the figurative use of words in pointing out minute differences in the appearance of objects, may be learnt from the following expressions which describe the passage of light;

"A peculiar melancholy reigns over the aisle where Mary lies buried. The light struggles dimly through windows darkened by dust."

"The last beams of day were now faintly streaming through the painted windows in the high vaults above me."

"The time shall come, when the garish sunbeam shall break into these gloomy mansions of death."

The advantages derived from the figurative use of words in giving copiousness and richness to a language, are not confined to descriptive writing. Without aid of this kind, it would be difficult for the intellectual philosopher to conduct his reasonings and explain the phenomena of the mind.

3. The increased power of language may be mention-

ed as a third particular in stating the advantages arising from the use of figurative terms. By the increased power of language I here refer to its influence on the distinctness of our views, and on the feelings and emotions of which we are susceptible. The passages quoted when treating of vivacity as a quality of style, illustrate this remark. I shall therefore state but few instances here, and these without comment.

With mad disquietude on the dull sky,

The pall of a past world."

"Thoughts rush in stormy darkness through the soul."

"It broke the Sabbath stillness round."

"The heavens present an immense concave reposing on the circular boundary of the world."

A fondness for life and animated being in preference to inanimate objects, may be stated as one of the principles in man, on which attempts to excite emotions of taste are founded. Whenever therefore a writer causes the imagination of his readers to regard inanimate objects, or such as have an existence in the mind only, as living and acting, or having the properties of a living being, such attempts, if authorized by the subject and occasion, are approved by literary taste. This is called Personification.

There are different ways in which the imagination is led to give life to inanimate objects. Sometimes it is by a direct address to them as listening, sometimes by a description of them as acting, and sometimes by merely ascribing to them the properties of intelligent or animated beings. Examples of these different methods will be given, accompanied with such remarks as may fully shew the nature of such attempts and the cautions to be observed in their use.

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Example 1. The following much admired instance of Personification is from Milton. It is the language of Eve on leaving Paradise.

"Must I leave thee, Paradise? thus leave
Thee, native soil, these happy walks and shades,
Fit haunts of Gods! where I had hoped to spend,
Quiet though sad, the respite of that day
That must be mortal to us both. O flowers,
That never will in other climates grow,
My early visitation, and my last
At even, which I bred up with tender hand
From the first opening bud, and gave you names,
Who now shall rear you to the sun, or rank
Your tribes, and water from the ambrosial fount?"

In this example, the garden with the different objects it contains, are addressed as having life and intelligence. Eve parts from them, as from friends with whom she had long been familiar, and whom she fondly loves. What is most prominent in all instances of this kind of personification is, that they result from strong emotion; and this suggests one important rule respecting them. Personifications of the bolder kind should never be introduced, except when there is strong excitement.

Personifications both of inanimate objects, and of such as have an existence only in the mind, are frequently found in the commencement of poetical effusions. The poet struck with them as objects of beauty, or grandeur, or sublimity, becomes highly excited, and breaks forth in an address to them, as if they could hear his strains, and receive his praises.

Example 2. The following example of this kind is from Akenside.

"Indulgent Fancy! from the fruitful banks
Of Avon, whence thy 10sy fingers cull

Fresh flowers and dows, to sprinkle on the turf Where Shakspeare lies, be present."

In this example, there is a personification of a faculty of the mind—that which exists only as an object of thought or consciousness. Instances of this kind are common, and from their frequency do not appear so bold, as those of inanimate material objects; but they are often justly regarded as happy attempts to excite emotions of taste. Like comparisons in which intellectual are illustrated by material things, they assist the mind in the distinctness of its views. They also often bring before the mind an object or scene, in the view of which, from some original tendency of the mind, or from some association, an emotion of beauty is excited. In the instance just stated, imagination causes a fair form to rise before us, whose occupation it is to "cull fresh flowers from the banks of rivers," and "sprinkle dews on poets" graves," and we regard the image presented with an emotion of beauty.

The most important caution to be observed in the introduction of Personifications of the kind we are considering is, that the object addressed be one of sufficient dignity and importance. Should a writer address his inkstand, or his paper, as beings of life and intelligence, the effect would be unfavorable.

It will be noticed, that in the examples of Personification which have been cited, inanimate objects and objects of thought are addressed as living agents. The writer calls upon them as beings that can hear and act. Examples will now be given, in which inanimate objects and objects of thought, are described as acting and possessing the qualities of living beings. These instances form a second class of Personifications, being less hold than those before stated.

Example 3. The following example is from Milton;

"So saying, her rash hand in evil hour Forth reaching to the fruit, she plucked, she eat. Earth felt the wound, and Nature from her seat, Sighing through all her works, gave signs of woe That all was lost."

In this example Earth, an inanimate material object, is described as feeling, and Nature, an object of thought, as acting. Though so high an excitement of the mind is not required to justify the introduction of a descriptive Personification, such as is here given, as is necessary to authorize a Personification of the preceding class, still that excitement must exist in a considerable degree. Had not the occasion been one of great importance, and the event one regarded with deep interest, the personifications of the earth and of nature here found, would not be approved. But so important was the occasion, and so momentous the event, that the method of description here adopted, is in agreement with our excited feel-Hence, then, the caution given in reference to the former class of Personifications, is applicable in some degree to this.

Instances, in which objects of thought are represented as acting and exhibiting the qualities of active and intelligent beings, are frequent. One principal design of such Personifications, as before remarked, is to aid the mind in the distinctness of its conceptions.

Example 4. The following example of this kind is from Hooker.

"Of law, there can be no less acknowledged, than that her seat is the bosom of God, her voice the harmony of the world. All things in heaven and earth do her homage; the very least as feeling her care, and the greatest as not exempted from her po wer. Both angels and men and creatures

of what condition soover, though each in different sort and manner, yet all with uniform consent, admiring her as the mother of their peace and joy."

No one can read this passage without a consciousness, that the personification gives a unity and distinctness to his conception of the nature and offices of law; and this advantage is in addition to the pleasure, which is felt in the view of the venerated form of an intelligent being.

In connexion with this example, one caution may be given, as applicable to descriptive Personifications. There should be consistency between the different parts; the language used throughout the whole description, should be such as can be applied to an active, it telligent being; and the traits of character ascribed to it, should harmonize with each other. This is admirably exemplified in the instance before us. An intelligent being may have her seat, she may utter her voice, she may receive homage, and be called a mother. The traits of character are also consistent. Well may she, whose resting place is in the bosom of God, and whose voice is the harmony of the world, receive the homage of all things in heaven and earth, and be admired as the mother of peace and joy.

It may here be remarked, that Personifications are often found united with Metaphors. Of this the following passage from Thompson is an example;

"The mountain thunders; and its sturdy sons Stoop to the bottom of the rocks they shade."

Here the trees are called the sons of the mountain. This will at once be recognised as the Metaphor, and it happily introduces the Personification, by which the trees are represented as stooping. That the author speaks of the trees as acting, and not of the sons, is evident

from the latter part of the sentence, in which mention is made of the shade. Instances of this kind are frequent, and upon examination of them, it will generally be found, that they occur where inanimate objects are wont to have some motion imparted to them from an external cause, or where some other circumstance connected with them, gives ground for the Personification. This is seen in the following examples;

" Low the woods

Bow their hoar heads."
"The sky saddens with the gathered storm."
"the cherished fields
Put on their winter-robe of purest white."

All these instances of Personification are evidently founded on a resemblance, between what is literally true of the object presented to our notice, and an imagined animated being. Hence such instances are sall to partake both of the nature of the Metaphor and Personification. Personifications of this kind are naturally suggested, and do not imply so high a state of excitement as those before mentioned. Hence they are frequently found.

Instances, in which some of the properties of intelligent and animated beings are ascribed to inanimate objects, are very frequent, especially in poetical productions. Our language, from its philosophical distinction of gender, is well suited to personifications of this kind. We have only to apply to an object one of our pronouns, thus giving to it a gender, and it "becomes a thing of life." The same is also effected, by connecting, as a predicate, with an inanimate object, a verb, which in its received use implies life and action, or by joining to an inanimate object some epithet expressive of life. Thus, when we say of a skip, that she saiks;

of a book, that it speaks to us; or when we call the wind, the whispering wind, we afford examples of this class of Personifications; instances of this kind of Personification are common and conduce much to the animation and beauty of writing.

On the principle, that the mind is pleased with animated beings in preference to those which are inanimate, a writer sometimes calls on the dead, or absent, as if living, or present. This is termed Apostrophe.

The following example is from Webster's Address on Bunker Hill.

"Him! cut off by Providence in the hour of overwhelming anxiety and thick gloom; falling, ere he saw the star of his country rise; pouring out his generous blood, like water, before he knew whether it would fertilize a land of freedom or of bondage! how shall I struggle with the emctions that stiffe the utterance of thy name! Our poor work may perish; but thine shall endure! This monument may moulder away; the solid ground it rests upon may sink down to a level with the sea; but thy memory shall not fail!"

It will be observed in reading this passage, that the Orator, after speaking of the "first great Martyr in the cause of Independence" as of one absent or dead, suddenly changes the train of his thought, and addresses himself directly to the same personage as one present and listening. It is this sudden turn from one manner of speaking of a subject to another, that is referred to by the word Apostrophe, which etymologically signifies a breaking off, or turning from one object to another.

Attempts of this kind to excite emotions of taste are but seldom made. They are evidence of strong excitement, and are found in prose, only in high flights of oratory. In poetical writings, they are more frequent.

The same cautions and directions may be applied to them as to Personifications of the bolder kind.

It may be remarked, that the word Apostrophe is often used in a more general signification, than that here ascribed to it. Thus we have in Byron an Apostrophe to the Ocean, and also to Mount Parnassus. All that is meant in this use of the word is, that the author turns himself to these objects with a direct address to them. So far as these instances come under the examination of literary taste, it is as examples of Personification of the bolder kind.

Writers under the influence of strong excitement, sometimes break forth in exaggerated and extravagant expressions, which will not bear the examination of common sense, and which, unless viewed as the language of passion, would be condemned by good taste as unnatural and inconsistent. Such expressions however are allowed as the language of passion, and to instances of this kind the name of Hyperbole is applied. But as such instances are of rare occurrence, and are not subject to rule, one example only will be given. It is extracted from the siege of Valencia.

"Flow forth thou noble blood !

Bathe the land,

But there thou shalt not sink! our very air Shall take thy colouring, and our loaded skies. O'er the infidel hang dark and ominous, With battle hues of thee! And thy deep voice, Rising above them to the judgment seat Shall call a burst of gathered vengeance down, To sweep the oppressor from us! For thy wave Hath made his guilt run o'er."

To call upon the blood of a youth to "bathe the land," or to speak of it as "tinging the skies," and "uttering

a voice," is an extravagance, to be excused only on the ground of the wildness of passion; but when the character of the individual by whom these expressions are uttered, and the circumstances in which he was placed, are known, the language used is not only allowed but approved.

But there is another form of the Hyperbole, which comes more strictly under the cognizance of literary taste. It is when a writer, with the design of producing a strong impression on the mind, and thus gratifying a fondness for distinct and vivid views of objects, exaggerates what he relates. Instances of this kind are frequent in common conversation; but such instances, from their frequency, lose their influence on the imagination, and are regarded as the common forms of speech. Of instances less common, a few examples will now be given. The following is from the Siege of Valencia.

"A rescued land Sent up a shout of victory from the field, That rocked her ancient mountains."

This is evidently exaggeration, and it is the language of an excited mind; but since the occasion authorizes this excitement, and the effect of the strong expression used, is to produce a clear and vivid conception of the event described, it is approved by good taste. It will be noticed in examining examples of this kind, that there is some apparent foundation for the exaggeration used. What is asserted does not at once strike the mind as improbable, though upon reflection it is seen to be impossible. Hence, when an exaggeration appears at first view both improbable and impossible, the effect is unfavorable. Such is the example given by Dr. Blair;

"I found her on the floor
In all the storm of grief, yet beautiful,
Pouring out tears at such a lavish rate,
That were the world on fire, they might have drowned
The wrath of Heaven, and quenched the mighty ruin."

The following is from Milman's Belshazzar.

"Oh maid! thou art so beauteous That you bright moon is rising, all in haste, To gaze on thee."

This example evidently differs from the preceding, since it is rather the language of adulation than of passion. In the use of Hyperboles of this kind, much skill is necessary. They should appear to be naturally suggested, and not be too bold, nor pursued too far. This last caution is one of general application to all instances of exaggeration; for even to the extravagance of passion there is a limit, and if this limit be passed, the effect must be to disgust. What this limit is in any particular case, the good sense of every one must determine.

It has been my object in this chapter to direct the attention of the student to those attempts to please by exciting emotions of taste, which are of most frequent occurrence. At the same time such cautions and directions have been given, as are of most practical importance. There are besides certain nameless graces, which are the objects of the attention of literary taste. But these, except such as may be mentioned in describing the qualities of a good style, must be left to be pointed out by the instructer.

In concluding this chapter, I would recommend to the student the study of models of excellence in literature. The value of these models to the learner, and the manner in which the study of them tends to the improvement of a literary taste, may be inferred from what was said in a preceding chapter. It is not enough that the productions of good writers be read. They must be studied as models of style. Let the student in literature imitate in this respect the course pursued by the artist in the acquisition of skill in his profession. The painter does not rest satisfied with a single look at a fine picture. He emphatically studies it, both as to its design and execution. Knowing that it is fitted to give pleasure, he would discover wherein its excellency consists; and thus derives from the study of it, rules which may guide him in his own efforts, and assist in his judgment of the works of others. At the same time, from his familiarity with works of excellence, his taste becomes in a manner assimilated to the tastes of those who are the masters of the art. The same is true in literature, and hence it is, that familiarity with the best literary productions, both of our own language and of other languages, is so highly conducive to excellence as a writer. The remark is often made, that the best writers are almost uniformly the best classical schol-The connexion here stated, may easily be explain-The models of fine writing which have come down to us from former periods of the world, furnish ample opportunity for the exercise of the imagination, and the improvement of the taste. To him then who aspires to become a good writer, I would recommend the study of those ancient models, with all the earnestness of Horace. Nocturna versate manu, versate diurna.

Examples are found among the Exercises (Ex. 7) which illustrate the principal rules stated in the preceding chapter. The student may with advantage be required to give to each one a minute examination.

### CHAPTER FOURTH.

#### ON SKILL IN THE USE OF LANGUAGE.

Valuable thoughts, extensive knowledge, the ability to reason justly, and good literary taste, are essential to form the good writer, in whatever language he may compose. They are therefore rightly called the foundations of a good style. But it was stated in the Introduction, that in addition to these requisites for good writing, there must be skill in the use of language. This then is the next object of attention.

To use the English language skilfully, implies that the writer selects his words and composes his sentences, in a manner, which accurately and clearly conveys to those able to read this language, the thoughts existing in his own mind. With the design then of aiding the young writer in the acquisition of this skill, I shall first treat of the nature and principles of Verbal Criticism, and afterwards state the rules and cautions to be observed in the composition of sentences.

## Section I .- On Verbal Criticism.

Nature and necessity of Verbal Criticism.

When Cortez landed on the coasts of South America, information was immediately given to the king of Mexico of his arrival and of the appearance of his troops. The dispatches which were sent, consisted of pictures representing the appearance of the ships, the disembark-

ing of the men, their arms and equipments and military array. Had Montezuma with a company of his subjects, arrived at the same period of the world on the coasts of England, an account of his arrival and appearance would have been sent to the king of that country; but in this case, instead of pictures, words would have been used in conveying the information; and the king of England, upon looking on the words, would have had as correct and distinct information of the arrival and appearance of Montezuma and his troops, as was obtained in the former instance from looking on the pictures. Hence we infer, that words answer the same purpose as pictures; they bring up to the mind subjects and thoughts which they are designed to represent.

Suppose next, that Montezuma with his troops, after leaving the coasts of England had visited those of Spain. Information of his arrival and appearance would have been sent to the monarch of that country; and in sending this information, as in the case of the king of England, words would have been used. But though the words used for conveying this intelligence, would in this case have been different from those before used, still they would represent the same objects, and be as readily understood. Different words then in different languages, represent the same objects. Hence we infer, that there is no natural connexion between words and the objects which they represent.

Suppose next, that the event of Montezuma's arrival on the English coast had occurred during the thirteenth century, instead of the sixteenth. In this case, an account might have been sent to the king of England in writing, as before, but the words used, would not be intelligible to those who speak and write the English language at the present day. This we infer from the fact,

that some fragments of writings of that period in the English language, which now remain, are not intelligible. Hence we learn, not only that different words are used to express the same thoughts in different languages, but that at different periods different words are used in the same language, as the symbols of the same object.

Now from these facts, that words are but signs, that there is no natural connexion between them and the objects which they represent—and that the words of a language are changing, some becoming obsolete, and others gaining admission, arises the necessity of Verbal criticism; the object of which is to establish those principles, and lay down those rules, which may direct writers in the selection of right words for expressing their thoughts. If words, like pictures, were the exact representatives of objects, or the same word always, in every period in the history of a language, and whenever used, had the same thought attached to it by all who speak or write the language, there would evidently be no necessity for verbal criticism. In learning a language, we should acquire the knowledge of the correct and uniform use of each word, and we should then be in no danger of using it incorrectly.

# Good use the standard of appeal in all decisions of Verbal Criticism.

In reading a late publication, I met with the following expression; "When the trial came on, he improved this man as a witness." I at once say, that the word improve, is here incorrectly used. Should any one ask me, on what authority I make this assertion, I should answer, that the signification given to it, is different from that which it has in the writings of those, who are

esteemed good authors in the English language. I should turn to several passages in the writings of Addison, Swift, Jeremy Taylor, and perhaps others of the same repute, and shew him, that the common meaning of the word, is to bring towards perfection—to advance in goodness, and I would then challenge him to shew me the word, as used in the passage in dispute, in the writings of these authors, or of any author who is reputed a good writer.

Suppose now, that my opponent should say, that he had found the word improve, used in the sense to make use of, in the writings of Sir Thomas More, who wrote at the close of the fifteenth, or near the commencement of the sixteenth century; and at the same time acknowledge, that he could not find it thus used in any writer, since that period, I should tell him in reply, that this is no authority for its being used in this sense at the present time. If for three centuries the word has ceased to be thus used by English writers, it is not now a part of the English language. It has become obsolete, and to English readers it is no longer the sign, or symbol, with which the idea to make use of is connected.

Suppose next, that my opponent should assert, that he found the word thus used in some newspaper, and that he considered the editor of that no spaper a good writer. I should answer him, that is not enough, that one individual esteems the editor of the newspaper a good writer. He must generally be reputed as such. And even if he were so reputed, it is not enough that one good writer has thus used the word in dispute. This will not make the word as thus used, a part of the English language, and cause it to be generally understood in this sense.

Suppose once more, that my opponent, who resided

in some retired part of the country, should assert, that the word improve is thus used in his own neighbourhood, acknowledging at the same time, that he had not heard it so used in other parts of the country. I should answer him again, that this local use of it does not make it a part of the English language. It may be a part of the language of the town where he resides, but it would not be right to use it in this signification, in a work intended to he read by all those who read the English language. It would not convey a right meaning, or be intelligible to any, excepting those of a single town or village in the country.

The case would be similar, supposing my opponent should assert, that lawyers, or those of any particular profession, are wont to use the word in the sense for which he contends. I might still say, this is not authority for its being thus used in works addressed to all who read the English language. Lawyers, and those of other professions, have many terms in use, which are peculiar to the profession, and which are not expected to be understood by those, unacquainted with its mysteries.

From these statements, we learn in what manner each word in a language, becomes the symbol of a particular object. It is by conventional agreement. All who speak the language, are supposed to have entered into an agreement, to use and understand the word in this sense. When therefore, we would know in what sense to use or understand a word, it must be our object, to ascertain in what sense, those who speak the language, have agreed to use and to understand it. The manner in which this is to be done, is also learnt from the preceding statements. We are to see, how the word is used in the writings of those, who, at the pres-

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ent day, are esteemed by those speaking the language, writers of reputation. It must be obvious, that in this way we do receive an answer to the proposed inquiry; for the fact, that a writer is esteemed by the public a good author, is evidence, that he uses words correctly, or as those speaking the language have agreed to use them. I would say then, that the standard to which we must appeal in all cases of Verbal criticism, is Good Usage.

# Nature and design of a Dictionary.

From this view of the standard in verbal criticism, may be well learnt the nature and design of a Dictionary. When wishing to shew my opponent, that the word improve is used by authors of reputation, in a different sense from that which he defends, instead of seeking for passages, in which the word is used by different authors, I should have turned to the word in my Dictionary, and there have found the result, to which the compiler of the Dictionary had been led from an examination, such as I proposed. Hence it may be seen, why Johnson's Dictionary is sometimes called the standard of the English language. He has carefully investigated the meaning of words, as used by authors of reputation, and has given us the results, to which from these investigations, he has been led; and confiding in his fidelity and good judgment, we appeal to him as to a standard.

Manner in which changes in a language are effected.

From this view also, may be learnt the manner, in which old and long established words become obsolete, and new ones are introduced. When a word, from the harshness of its sound, from any indefiniteness in its

meaning, from its being no longer needed, or from any other cause, ceases to be in use by writers of reputation, for a considerable time, it is said to become obsolete, and is no longer considered a part of the language.

On the other hand, every new word that is introduced into a language, must be first proposed by some author of reputation. If it is thought necessary—if it expresses the meaning attached to it better than any other word, or is more harmonious than another word before used in the same sense, it is adopted by other writers of reputation, and thus becomes a part of the language. If it is thought unnecessary, it is not adopted, and the attempt to introduce it, fails. While then inconvenience is experienced from the changes of language, in that it renders the authors of one period unintelligible at another, this evil is balanced by the introduction of more significant and harmonious words. No new word however should ever be admitted, which is not decidedly an improvement. On the other hand, a word which is unharmonious in its sound, or which from any newly associated idea, becomes unfit for the use formerly made of it, though its use be supported by the authority of good writers, should be objected to by critics, and be suffered by writers to become obsolete. These remarks hold true, whether the word in question be entirely of new formation, whether it be made up of two or more words compounded together, or be introduced with or without modification from some other language.

Greater liberty however is given to poetical writers in the use of ancient words, and to scientific writers in the invention of new terms, than to those who are authors in other kinds of writing. The same word, which in a prose writer would be objected to as an obsolete term, might in poetry be received as supported by good

authority. This indulgence is granted to poetry, in consideration of the embarrassments of rhyme and of measure, which require a copiousness of language. On the other hand, science is progressive. New terms must be found to express new discoveries and inventions. The use of old words in new significations, would obviously create obscurity and mistake, and it is thought better, that new words should be introduced when new objects are to be represented. It is also common for writers on scientific subjects, to define the most important words in their works, especially those which are new or peculiar to the science. This liberty is given them, and it is expected in return, that they be uniform in the use of the word in the sense defined.

In connexion with these remarks, the influence of criticism on language, may be mentioned. Its object is the improvement of the language—the avoiding of all harsh, unharmonious words, those also which from their etymology, or any other cause are peculiarly liable to be misunderstood. This object is effected, not by the exercise of any authority, but by pointing out the offensive word to the notice of the public, and dissuading from its use,

Good use not always uniform in her decisions; rules which should guide us where these decisions are at variance with each other.

Suppose that I should meet with the fellowing sentence, "Beside he was a cotemporary writer of great delicateness of expression, and highly approved of." I might object to it, and say that besides would be better than beside—contemporary than cotemporary—delicacy than delicateness, and approved than approved of. Should I in support of my criticisms, appeal to good

usage, and mention several authors of reputation, in whose writings the forms of these words which I prefer, are uniformly used, it might be said in reply, that those forms hich I condemn, are also as frequently found in the writings of authors of equally good reputation; and this could not be denied. In these instances then good use is not uniform in her decisions; and it is necessary that some other principles should be re-ferred to, in determining which of these forms of words is preferable. I might say then, that the word beside is used often as a preposition, and that where there are two forms of a word, each of which is supported by the authority of good authors, but one of these forms is sometimes differently used, it should be restricted to this particular use, and the other form alone used in that sense which has hitherto been common to both. perspicuity and variety evidently require this.

In preferring contemporary to cotemporary, I might plead the analogy of the language. Whenever the inseparable preposition con precedes a consonant in composition, the n is retained; we say conglomerate, conglutinate, concomitant. To this copartner is the only exception. But if this particle in composition, precedes a vowel, we use the form co; as coequal, coeternal. Hence in the present case, the analogy of the language requires that we say contemporary.

For preferring delicacy to delicateness, supposing the authorities on either side equal, I can give no other reason, than that it is more agreeable to the ear. Here then harmony of sound is the ground of choice.

In the other instance of criticism, where I prefer approved to approved of, simplicity of expression is the ground of choice. It is well known, that the use of numerous particles is a defect of our language. It weak-

ens the strength of expression. The more simple and brief the form which is used, the better.

In instances then where good use is not uniform in her decisions, perspicuity and variety as leading to appropriate words to one uniform signification,—the analogy of the language, harmony of sound, and simplicity of expression, are the principles to which we should refer.

These principles are stated in the following rules, which may be applied to the examination of the examples referred to at the close of the chapter.

- Rule 1. When two forms of a word have been used with the same signification, but one of them is sometimes found used in a different sense, the latter form should be restricted in its use to this latter meaning, and the other form used in that sense which has hitherto been common to both.
- Rule 2. Of two forms of a word which are each supported by good use, we should prefer that which is agreeable to the analogy of the language.
- Rule 3. If two forms of a word are supported by equal authority, and in other respects equal, the sound may determine us in our choice.
- Rule 4. In doubtful cases, when no one of the preceding rules will apply; simplicity should be the ground of preference.

Cautions against the most frequent violations of the principles of Verbal Criticism.

From the statements that have now been made, we learn, that to use words with propriety, is to use them in that manner which is authorised by writers of reputation. The most important of those rules, by which we are to be governed in cases where authorities are divided, have

also been stated. Some of the most frequent violations of the principles of Verbal Criticism will now be enumerated, and those cautions given which are most needed on this subject.

"The lamb is tame in its disposition."—Here the word tame is incorrectly used for gentle;—tameness is superinduced by discipline—gentleness belongs to the natural disposition.

"Herschel discovered the telescope."—In this sentence the word discover is incorrectly used for invent. We discover what was before hidden; we invent what is new.

"Caius Mucius displayed courage, when he stood unmoved with his hand in the fire."

Here courage is incorrectly used for fortitude. It is courage that enables us to meet danger; but fortitude gives us strength to endure pain.

In these instances, the words which are substituted, resemble in meaning those which are displaced. Such words are said to be synonymous. They agree in expressing the same principal idea, but some accessory circumstance produces a shade of difference in their meaning. As the English language is characterized by copiousness, there is great danger of confounding terms which are synonymous. Hence, in the use of words, care should be had, lest we confound those which are synonymous.

"The observation of days of Thanksgiving, is common in New England." Here the word observation, is evidently used instead of observance, which it resembles in sound.

"The endurance of his speech was for an hour."— Here the word endurance, which signifies suffering, is used for duration, which implies length of time. It is true, that if a speech be dull and continue for an hour, we may speak of the endurance of those who listen to it. But in the example which is given, the word is wrongly used for duration.

In these instances, a similarity of sound has led to mistake. Hence, in the use of words, we should avoid confounding those which are similar in sound.

"Meanwhile the Britons, left to shift for themselves, were forced to call in the Saxons to their aid."

"He passed his time at the court of St. James, currying favour with the minister."

The expression left to shift for themselves, and currying favour, found in these sentences, are most frequently heard in the conversation of men destitute of refinement and information. They are beneath the dignity of the historical style. Like clowns when admitted to the society of polite, well informed men, they appear out of place. Other expressions equally significant, and better suited to the subject, might be substituted. Hence then we learn, that low words and phrases, or such as are usually termed vulgarisms, are to be avoided.

We are liable to err in violation of this rule, from the circumstance, that many words are used in common conversation, which are not suited to the dignity of a written discourse. I might hence infer the importance of keeping good company, and being choice in the selection of our words. Evil communications not only corrupt good manners, but good language.

"I have considered the subject in its integrity."

The writer here means, that he has considered the whole of the subject; but in expressing this idea, he uses a word in its Latin signification. *Integrity*, in the sense of wholeness, is not in common use by those who

correctly write and speak the English language. Other instances might be cited, in which words have ascribed to them a meaning derived from the Greek, French, or some other language. Hence such instances are called Latinisms, Grecisms, &c. Besides the obscurity, which must thus be caused to those who are ignorant of the meaning of the word in its native language, there is an air of pedantry about expressions of this kind, which renders them disgusting. Hence then the caution may be given, Avoid using words in foreign significations.

We not unfrequently find in reputable English writers, words and phrases which belong to a foreign language. Among those most frequently introduced are the following; coup d'œil—corps de reserve—stans pede in uno-miscere utile dulci. Sometimes this practice is carried to an extent, which savours of pedantry, and to one unacquainted with the language of the quotations, obscures the meaning. Foreign words and phrases when thus introduced, are designed either to convey some striking thought in a more bold, sententious manner, than could otherwise be done, or to give a happy turn of expression. Hence we infer the proper limit to be observed in their introduction. Whenever we have in our own language, a word or phrase equally expressive and striking, a writer cannot be justified in supplanting it by the use of one that is foreign.

The most frequent instances of the violation of the principles of Verbal Criticism, are in the introduction of new words. So much however has been said on this point, that it is unnecessary to give either examples or rules.

The inquiry may here arise, whether Johnson's Dictionary, or any other, is to be regarded as a standard, to which we may in all cases refer for the decisions of Verbal Criticism? To this inquiry I answer, that since the words of a language are ever changing, some becoming obsolete, and others coming into use, it is impossible from the nature of the case, that any Dictionary can continue for a length of time, to be a standard of good usage. In regard to Johnson, there are many words now in good use, which are not found in his Dictionary, and many there found, have become obsolete in the sense he has ascribed to them. Where then is the standard? The principles stated in this chapter give the answer. There is none, except that which the finished scholar forms for himself, from his familiarity with good models of writing. And if he possesses this familiarity, he may conclude, that if a word strikes him as new or strange, it should be considered a word used without good authority, and which, unless some necessitw for its use exists, should be avoided.

## Section II .- On the Composition of Sentences.

The design of this section is to treat of the composition of sentences, so far as the clear conveyance of the author's meaning, depends on skill in the use of language.

Sentences are either simple or complex. A simple sentence consists of a single member. A complex sentence consists of several members, and these members are sometimes subdivided into clauses. "The sun shines." This is a simple sentence. "The sun, that rises in the morning and sets at night, gives light to all those who dwell on the face of the earth." This is a complex sentence, and consists of two members, each of which is made up of two clauses.

The principle by which the writer is guided in dividing a discourse into sentences, is, that when he makes this division, he considers the exhibition of his thought as complete. Sometimes in making this exhibition several members are necessary; and where these members are so closely connected, that the reader cannot stop before the conclusion of the sentence with any distinct thought in his mind, the sentence is called a period. If there is one or more places, where he may stop, a distinct thought having been stated the sentence is called This distinction will be clearly seen a loose sentence. in the following examples. "If in America, as some of England's writers are endeavouring to convince her, she is herafter to find an invidious rival, and a gigantie foe, she may thank those very writers, for having provoked that rivalship and irritated that hostility." is a period; and it will be noticed, that though there are several members and clauses, there is no place before the close, where the reader may stop with a distinct view in his mind. This account of the period is in agreement with the etymology of the word. It signifies a circuit, and the thought winds around, as it were, among the different members and clauses, till it is brought out full at the close. The following is a loose sentence. "These minor comforts are all important in the estimation of narrow minds; and they either do not perceive, or will not acknowledge, that they are more than counterbalanced among us by great and generally diffused blessings." Here it is evident, that we might stop at the word minds, and the thought would be complete; but had a full stop been placed there, what follows would not, in its present form, constitute a distinct sentence.

Since sentences are made up of many words, and of

clauses and members, it will readily occur, that the forms which they assume, will be many and various, and some of these forms will be best suited to one subject and occasion, and others to a different. Vain then would be the attempt, to prescribe rules which should govern the writer in the composition of his sentences. Instead of this, those instances have been noticed, in which perspicuity is most frequently violated from want of skill in the use of language, and from the examples given, such cautions have been inferred, as may guard against similar violations of perspicuity.

The examples first given are of simple sentences and of the members and clauses which make up complex sentences. These are classed under the following heads; 1. Equivocal words and phrases. 2. Ambiguous constructions. 3. Wrong arrangement of adverbs and adverbial phrases. The composition of complex sentences is next examined with reference to the same object. Connectives are afterwards separately considered:

1: Equivocal words and phrases.

A word or phrase is called equivocal, when on the authority of good usage two different significations are at different times applied to it. The true meaning of such words is to be determined from their connexions with other parts of the sentence. Hence the danger of obscurity in their use.

Example of the preposition:

"I am persuaded that neither death nor life—shall beable to separate us from the love of God."

In this sentance, the love of God, may signify God's love to us, or our love to him. This equivocation may be avoided by changing the last clause into the follows-

ing form—from our love to God; of being more correctly used before the subject, and to before the object of a passion. The design of prepositions is to express the relations between different words, and since many of the prepositions express different relations, there is much need of caution lest they be used equivocally.

Example of the conjunction.

"They were much more ancient among the Persians than Zoroaster or Zerdusht."

In this example, the or is equivocal. It may either be understood as coupling together Zoroaster and Zerdusht, as two synonymous words, or, as a disjunctive conjunction, it may imply that Zoroaster and Zerdusht are two different things. Were the latter the meaning of the writer, the word either should be inserted before Zoroaster. But if he design to use the word as a copulative, when the words thus connected are not generally known to be synonymous, some clause may be thrown in, to denote that they are thus used. In the example given, it might have read—than Zoroaster, or as he is also called, Zerdusht. When, in such instances, the first noun follows an article, or preposition, or both, the equivocation may be avoided, by repeating the article, or preposition, or both, before the second noun, if the conjunction be used disjunctively, and omitting to repeat it, if it be used copulatively.

Example of the noun.

"Your majesty has lost all hopes of future excises by their consumption."

The word consumption, may be either passive or active. It may mean, either by their being consumed, or by their consuming. The equivocation in this sentence results from the double use of the word consumption.

Words of this kind are not to be avoided, when the connexion plainly determines which of the meanings is intended, but when this is not the case, some other word, or some other form of expression, should be selected. In the example given, it should be read, on what they may consume.

Example of the adjective.

"As for such animals as are mortal, or noxious, we have a right to destroy them."

It is the design of the writer to use the word mortal as signifying destructive, or causing death, whereas the meaning most obviously suggested, is, liable to death. This may rather be called an impropriety than an equivocation; since it results from the application of a qualifying word in a sense different from that, which is authorised by good usage. We speak of a mortal poison, or of a mortal disease, meaning a destructive poison or disease; but when we speak of a mortal animal, is it always in the sense of an animal liable to death. This example suggests the need of caution in the use of adjectives, when usage has given them different significations as applied to different nouns.

Example of verbs.

"The next refuge was to say, it was overlooked by one man, and many passages wholly written by another."

The word overlooked may here signify revised, or it may signify neglected. The equivocation in this example, like that in the example of the noun, results from the use of a word to which usage has given a double meaning. It may here then be said, as in that instance, that if the connexion does not readily suggest which of these meanings is intended, some other word or form of expression should be chosen. In this example, the

meaning of the author would:be expressed without equivaocation, by the word revised.

Of equivocal phrases, the following may be mentioned, not the least—not the smallest. These phrases may signify in direct opposition, not ony, or very great. But it is unnecessary to give examples of the use of these and similar phrases, as they are made the subjects of grammatical criticism. It may be said generally, that such equivocal phrases should be avoided.

2. Ambiguous constructions.

By construction, as the word is applied to sentences. is meant the forming of the sentence in such a manner. that the relations and connexion between the different parts of the sentence, may be made known. The standard of correctness in the construction of sentences. as of propriety in the use of words, is good usage. Every language has certain forms of construction, eitherpeculiar to itself, or common with other languages. What these forms are, may be learnt from the conversation and writings of men of refinement and knowledge, who speak and write the language. But as the Lexicographer has given us in his Dictionary, the result of his inquiries after the proper signification of words, in the same manner, the Grammarian gives us in his grammar, the results of his investigations as to what are the: correct forms of construction. Correctness then in the construction of sentences, is to be learnt from the rules: and principles of syntax.

But a sentence may be correct in its construction, and still may carry to the reader a meaning different from that designed to be conveyed by the writer. In such instances, since the sentence is so constructed that two different meanings may be received from it, the construction is said to be ambiguous. Ambiguous construc-

tions most frequently arise from the use of those words which are called connectives, and these, it will be remembered, are to be separately considered. Some instances in the use of other parts of speech will now be given.

Examples of the adjective.

"God heapeth favours on his servants ever liberal and faithful."

Is it God, or his servants, that are ever liberal and faithful? It is obvious, that the construction would bear. either meaning, and of course, it is ambiguous. The ambiguity may be removed by altering the arrangement. of the words. God, ever liberal and faithful, heapeth favours on his servants; or God heapeth favours on his ever liberal and faithful servants. This altering of the arrangement of the words, is in our language a change in the construction of the sentence. In languages where adjectives and substantives have correspondent changes of termination, the reader may in this way most generally determine to which noun the adjective belongs; but in languages, as in the English, where adjectives have no change in their terminations, it is their arrangement, which must determine the nouns, with which they are to be connected. Hence then the caution may begiven, To avoid ambiguity in the construction of the adjective, let it be placed as near as practicable to the noun. it is intended to qualify.

There is another case, in which there is danger of ambiguity in the use of adjectives. Sometimes, when two adjectives are used in connexion with the same noun, it is difficult to determine, whether they are designed to express different qualities belonging to the same thing, or qualities belonging to different things;

but which are included under the noun as a genericaturm. This is illustrated in the following example. "The ecclesiastic and secular powers concurred in those measures." Is it meant, that the powers which concurred, had both the qualities expressed by the adjectives, ecclesiastic and secular? or that one class of these powers was ecclesiastic, and the other secular? The latter meaning is no doubt that of the writer; and it should have been expressed; "The ecclesiastic powers, and the secular, concurred in those measures."

In cases of this kind, the following rule should be observed, When the adjectives are designed to qualify the noun as expressing one thing, the noun should either precede or follow both adjectives; but when the adjectives are to be understood as qualifying different things included under the noun, the noun should follow the first adjective, and may be repeated or not, after the second, as the harmony of the sentence may require; and in this latter case, when an article or preposition precedes the first adjective, it should be repeated before the second.

On the observance of this rule, the following versions of a passage in sacred writ, is to be censured. "Every scribe, instructed into the kingdom of heaven, is like an householder, who bringeth out of his treasure things new and old." It should read new things and old.

Instead of saying, "Death is the common lot of all;, of good men and bad," the passage should read, "of good men and of bad."

Instead of saying, "How immense the difference between the pious and profane," it should read, "between, the pious and the profane."

Examples of nouns.

<sup>&</sup>quot; You will seldom find a dull fellow of good education,

but (if he happen to have any leisure on his hands) will turn his head to one of those two amusements for all fools of eminence, politics or poetry."

On first reading this sentence, we are led to connect politics and poetry with eminence, and make them all the objects of the preposition of. But the true meaning of the writer is expressed, by inserting to before the words politics and poetry. The ambiguity in this case, arises then from the omission of the preposition, which leads the mind to supply the copulative conjunction, and thus causes mistake. In connexion with this example, the general remark may be made, that clearness in the construction of a sentence, is often secured by the repetition of a preposition; and the writer may be cautioned against its omission in such instances. I give another example.

"The rising tomb a lofty column bore."

Did the tomb bear the column, or the column bear the tomb? Ambiguities of this kind result from the construction of our language, which makes no distinction in termination between the nominative and objective case, but leaves the construction to be determined by the arrangement of the words. In prose, therefore, such ambiguities will rarely occur, because the nominative will be placed before the verb, and the objective will follow it. But in poetry, where inversions are allowed, they will occur; and the danger of mistake can be guarded against only by the connexion, except minstances, where, the possessive pronoun being used, it may determine the nominative by referring to it, as its antecedent; as in the following example;

"And thus the son his fervent sire addressed."

Here the pronoun his most naturally refers to son, as

its antecedent, and thus determines, which is designed as the nominative, and which as the object of the verb.

3. I proceed now to mention the wrong position of adverbs, and of adverbial phrases, as affecting the clearness of the sentence. Faults of this kind, it may be thought, are included under the solecism or grammatical blunders, since the rules of Syntax require, that adverbs should be placed near the words they are designed to qualify. But instances of this kind are of so frequent occurrence, that a few will be mentioned.

"The Romans understood liberty, at least as well as we."

In hearing this sentence read aloud, with the emphasis upon liberty, we should be led to connect the adverb with this word. But should the emphasis be placed on the adverb itself, we should connect it with the concluding part of the sentence. It is better to change the position of the adverb, so that there can be no danger of mistaking the true meaning of the writer. The sentence is then more correctly constructed as follows, "The Romans understood liberty, as well at least as we."

- "Theism can only be opposed to polytheism, or atheism:"
- "Theism can be opposed only to polytheism or atheism."
- "There is not perhaps any real beauty or deformity, more in one piece of matter, than in another."
- "There is not perhaps any real beauty or deformity in one piece of matter, more than in another."
  - "Not only Jesuits can equivocate."
  - "Jesuits can not only equivocate."

My design in stating this last example, is to shew, that the same word, according to its position in a sentence, may be either an adverb or an adjective, and consequently an essential difference in the sense be made. The meaning of the sentence, as first given, is, that Jesuits are not the only persons who can equivocate. In the second form of the sentence, the meaning is, Jesuits can not only equivocate, but they can do other things in addition. Hence then may be inferred the need of additional caution in the use of those words, which may be regarded as adverbs, or adjectives, according to their position in the sentence

Adverbial phrases are to be considered to all intents as adverbs, so far as their position in a sentence affects its perspicuity. They should be placed near the words whose meaning they are designed to affect. Much skill is often requisite in so placing them, that the sentence may be easy and harmonious in its sound, and still retain its perspicuity. They are well compared to unsightly stones, which try the skill of the builder. As several examples will be given, while treating of complex sentences, the farther notice of them is here omitted.

I proceed now to consider complex sentences in reference to perspicuity, so far as this quality depends on skill in the use of language; and without arranging the faults which are mentioned under distinct heads, I shall give instances of sentences that are deficient in perspicuity, and infer from the examination of such instances several cautions.

EXAMPLE 1.—"After we came to anchor, they put me on shore, where I was welcomed by all my friends, who received me with the greatest kindness."

"Having come to anchor, I was put on shore, where I was welcomed by my friends and received with the greatest kindness."

Should the question arise, who, or what, is the pre-

dominant subject of discourse in the first form of this sentence, it might be difficult at first view to answer. We, they, I, and yet, referring to friends, are in different parts of this short complex sentence, made the governing or leading words. In the corrected form there is one leading word, and all the parts are constructed with reference to this. In this way, the sentence is made more simple, and the meaning is more obvious. Hence then we infer, that there should be one leading word in every sentence, and that the different members and clauses, should be so constructed and connected, as to be made subservient to this leading word.

EXAMPLE 2.—" He had been guilty of a fault, for which his master would have put him to death, had he not found an opportunity to escape out of his hands, and fled into the deserts of Numidia.

and to flee into the deserts of Numidia."

In the first form of this sentence, are found two clauses, "to escape out of his hands" and "fled into the deserts of Numidia," which have the same relation to the other part of the sentence, and are constructed differently. In one, the form is that of the infinitive; in the other, of the past participle. In the sentence as corrected, this diversity is not found, and the meaning is more obvious. From this and similar examples may be inferred the following direction; when two or more clauses have the same relation to other parts of the sentence, they should, if possible, be made similar in their construction.

The two directions, that have now been given, should be particularly regarded in the composition of long sentences. It is generally supposed, that in long sentences there is always danger of obscurity, and that they should be avoided. But let the two directions that have been given be observed—let there be a leading word or phrase in the sentence, and all the parts be similarly constructed, and have a common reference to this leading part, and the sentence may be long without becoming obscure. This is seen in the following example,

"He can render essential service to his country, by assisting in the disinterested administration of the laws; by watching over the principles and opinions of the lower classes around him; by diffusing among them those fights which may be important to their welfare; by mingling frankly among them, gaining their confidence, and becoming the immediate auditor of their complaints; by informing himself of their wants, and making himself a channel through which their grievances may be quietly communicated to the proper sources of mitigation; or by becoming, if need be, the intrepid and incorruptible guardian of their liberties, the enlightened champion of their wants."

EXAMPLE 3.—"If he delights in these studies, (Mathematics), he can have enough of them. He may bury himself in them as deeply as he pleases. He may revel in them incessantly, and eat, drink and clothe himself with them."

"He may revel in them incessantly, and eat them, drink them, and clothe himself with them."

In the first form of this sentence, there is a solecism, arising from the ellipsis. According to the statement there made, a student may eat and drink himself with Mathematics. The second form of the sentence is grammatically correct, and expresses the meaning of the writer. This example then suggests the necessity of eaution in the use of elliptical expressions.\*

"EXAMPLE 4.—"The State was made, under the pretence of serving it, in reality the prize of their contention,

<sup>\*</sup>See Rule 22, Syntax of Murray's Grammar,

to each of those opposite parties, who professed in specious terms, the one, a preference for moderate Aristocracy, the other, a desire of admitting the people at large to an equality of civil privileges."

"The two opposite parties who professed in speciousterms, the one a preference for moderate Aristocracy, the other, a desire of admitting the people at large to an equality of civil privileges, made the State, which they pretended to serve, in reality the prize of their contention."

This sentence in the form first given, wants both perspicuity and vivacity. These defects are in some degree remedied in the corrected form. If now we examine the two forms of expression, we find, that in one, the concluding part of the sentence is a long and dragging member; in the other, the longer member is first introduced, and that which is shorter and has more force concludes the sentence. This example then suggests a general rule; That in the arrangement of the different members of a sentence, that which is long, consisting of many clauses, should be first introduced. If it be not practicable to observe this rule, let the sentence be broken up, and new and shorter sentences formed.

EXAMPLE 5.—" It is not without a degree of patient attention and persevering diligence, greater than the generality are willing to bestow, though not greater than the object deserves, that the habit can be acquired of examining and judging of our own conduct with the same accuracy and impartiality as that of another."

"The habit of examining our own conduct as accurately as that of another, and judging of it with the same impartiality, cannot be acquired without a degree of patient attention and persevering diligence, not greater indeed than the object deserves, but greater than the generality are willing to bestow."

This sentence is long, and the objection may be made

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to the first form of it, that no distinct meaning is conveyed to the mind, till we arrive nearly at its close. This prevents its being readily and fully comprehended. In the corrected form the different parts are so arranged, that we take in the meaning of the different clauses as we proceed, and without difficulty or delay comprehend the full meaning of the entire sentence. The example then suggests the important caution; That the different parts of long sentences be so constituted and arranged, that each part may be understood as the sentence proceeds, not leaving the meaning of the different parts as well as of the whole sentence to be gathered at its close.

Most of the faults in the composition of complex sertences, are connected with those clauses, which express some circumstances of the actions or objects mentioned. Some of these clauses are less intimately connected with the main thought expressed in the sentence than others, and the writer should always avoid crowding into one sentence, more clauses expressing circumstances than are absolutely necessary. But writers, sometimes, instead of observing this rule, bring into the same sentence circumstances, which are but very remotely connected with the leading thought of the sentence. of our daily papers, in an account of a man frozen to death, says; "His head was supported by a bundle of clothing, but all efforts to revive the vital spark were fruitless." Now it may asked, What connexion the circumstance, that the man's "head was supported by a bundle of clothing," has with the want of success in attempts to restore him to life.

But since there is difficulty in the right position of clauses, some directions will now be given, which may aid in their arrangement.

EXAMPLE 6.—"The moon was casting a pale light on thenumerous graves that were scattered before me, as it peered above the horizon, when I opened the small gate of the church yard."

"When I opened the small gate of the church yard, the moon, as it peered above the horizon, was casting a pale.light on the numerous graves that lay scattered before me."

Any one will allow, that the image brought before the mind in the second form of this sentence, is more distinct and vivid, than that presented in the first. Upon comparing the two forms of the sentence, it will be seen, that all that has been done, is to alter the position of clauses expressing the circumstances of the action. Instead of being introduced near the close of the sentence, they are placed at its commencement. From this and similar instances it is inferred, that clauses expressing circumstances, must be placed as near as practicable to the beginning of a sentence. It is obvious that this direction will apply principally to those clauses expressing time or place, and not to those which are designed to affect the meaning of particular parts of the sentence.

EXAMPLE 7.—" What I had the opportunity of mentioning to my friend sometime ago in conversation, was not a new thought."

"What I had the opportunity, sometime ago, of mentioning to my friend in conversation, was not a new thought."

In the first form of this sentence, the two circumstances "sometime ago" and "in conversation" are placed together. In the latter form, they are separated, and each is placed near the word whose meaning it is designed to affect. This is an improvement in the composition of the sentence. From such instances the following rule may be inferred; Avoid placing phrases ex-

pressing circumstances, in immediate connexion with

Example 8.—"There will therefore be two trials in this town at that time, which are punishable with death if a fully court should attend."

"At that time, therefore, if a full court should attend, there will be two trials which are punishable by death."

The first form of this sentence conveys a meaning different from that intended to be conveyed by the writer. According to this statement, the criminals might earnestly wish, that a full court should not attend. This wrong meaning is given, by connecting the clause "if a full court should attend" with the wrong part of the sentence. In the corrected form, the place of this clause is changed, and the meaning of the writer is clearly conveyed. Hence then the rule may be inferred, that clauses expressing circumstances of the action, should be placed near that part of the sentence the meaning of which they are designed to affect.

EXAMPLE 9.—" The Knight seeing his habitation reduced to so small a compass, and himself in a manner shut out of his own house, upon the death of his mother, ordered all the apartments to be flung open and exorcised by his chaplain."

"The knight seeing his habitation reduced to so small a compass, and himself in a manner shut out of his own house, ordered, upon the death of his mother, all the apartments to be flung open and exorcised by the chaplain."

This sentence consists of two members, the former ending at house, and the latter commencing with ordered. The phrase "upon the death of his mother" is in the first form thrown in between the two members, and may be connected with either. By changing its position, and connecting it with the latter member of the sen-

tence, all ambiguity is removed. Hence we may inferthe following rule. A clause or phrase expressing a circumstance, ought never to be placed between two prizeipal members of a sentence.

Under the head of CONNECTIVES, are included thosewords, which are used to connect different sentences together, or to connect different clauses and members of the same sentence. Much of the clearness and finish of style, will depend upon the skilful use of this class of words. It is true, they are the articulations, or joints of a discourse; but in a well written production, they are like the joints in the human frame, which show forth the skill of the Maker, and are essential to the perfection of his work.

A connective may be defined, as that word in a sentence or clause, which being neither expressed nor implied, it could not be discovered; that what is said in the sentence, or clause, has any connection with what precedes. To shew more fully the nature of a connective, the following examples are given.

"It is difficult for the most wise and upright government to correct the abuses of remote delegated power, productive of unmeasured wealth, and protected by the boldness and strength of the same ill-got riches. These abuses full of their own wild native vigor, will grow and flourish under mere neglect."

The connexion between the latter sentence and the preceding in this example, is denoted by the demonstrative pronoun "these," followed by the word "abuses," which expresses the subject of the former sentence. That the connexion is expressed in the pronoun, is evident from the fact, that if the pronoun be omitted, what remains of the sentence, expresses a distinct proposition.

without any connexion with what precedes. In some instances the noun is not repeated after the demonstrative pronoun, and in others, some synonymous word, or some word which brings to view the object of the preceding sentence, is joined to the pronoun. Sometimes also the definite article, or possessive pronoun, is used for the demonstrative pronoun. But in all instances of this nature, the connexion is in the pronoun itself.

"A true aristocracy is not a separate interests in the state, or separable from it. It is an essential integrant part of any large body rightly constituted."

Here the personal pronoun whithe connective. Examples of this kind are frequent and need no comment.

"The air, the earth and the water, teem with delighted existence. In a Spring noon or a Summer's evening, on whichever side we turn our eyes, myriads of happy beings crowd upon our view."

This latter sentence in this example is intended to be, illustrative of the former, and though no connective is expressed, there is one easily supplied. Instances of this kind are also frequent.

"Let not the passions blight the intellect in the Spring of its advancement, nor indolence nor vice canker the promise of the heart in the blossom. Then shall the summer of like be adorned with moral beauty."

In this instance, the connecting word is then, which is a particle usually called an adverb, though by some grammarians considered as a conjunction when used, as in this instance, to connect sentences. But by whatever name it may be called, it is evidently one of those words, which in the improvement of language, are inserted to save circumlocution, and is here equivalent to the phrase, let this be done. Instances in which adverbs are used

as connectives, may be resolved in this way into a phrase containing a demonstrative pronoun.

"I certainly have very good wishes for the place of my birth. But the sphere of my duties is my true country."

The connective in this example is the particle but, which is a conjunction. Should this be resolved, as in the last example, into what it is designed to express, it would be found equivalent to some phrase like the following; To this superadd. Of this mode of resolving conjunctions, I shall presently speak, and endeavour to shew, that where the conjunction is used as a connective, a prosoun is implied:

The examples which have been given, are instances shewing the manner of connecting different sentences. The same means, together with relative pronouns, are used for connecting the different members and clauses of the same sentence. Of this common use of the relative pronoun no example need be given. From this short view of the nature of connectives, I now proceed to give some cautions to guard against their wrong use.

1. Of demonstrative and other pronouns except the relative:

It has been already remarked, that when pronouns of this class are used as connectives, it is generally the case, that either the noun which expresses the subject of the preceding sentence, is repeated, or some synonymous word is used. When this is done, there can be little danger of mistake. The only caution then which need be given, is the general one, that whenever adjective pronouns are used as connectives, and the noun to which they belong is left to be supplied by the reader, care should be had, that this noun be obvious. To effect this, the word to be supplied should be, 1: A

word which the mind is accustomed to supply in similar cases. 2. The leading word of the discourse. 3. A word that has just been mentioned, and is thus fully in the view of the reader. An example of each kind is subjoined.

"The citizens of a free government must be enlightened and virtuous. To effect this, schools and the institutions for religious instruction must be supported."

Here the mind readily supplies the word object, referring to what is mentioned in the preceding sentence.

"This was not the triumph of France."

The subject of the discourse, from which this sentence is taken, is the removal of Louis 16 from Versailles to Paris. The mind in reading the passage readily supplies a word or phrase expressing this subject.

"He received the papers from the Secretary. These he is now unwilling to return."

In this example the word papers, having been recently mentioned, is easily supplied after the pronoun.

Except in cases similar to those now mentioned, there is danger of obscurity in omitting the noun, which is designed to be connected with the pronoun.

2. Of the relative pronoun. Under this head are included relative pronouns properly so called, and other pronouns used as relatives. The danger of obscurity in the use of this class of pronouns as connectives, arises from unsertainty as to the antecedent. To prevent this in the construction of sentences, some cautions will now be given.

"It is folly to pretend to arm ourselves against the accidents of life by heaping up treasures, which nothing can protect us against, but the good providence of God."

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thre by a preposition, and thus in a degree dependent upon it. Hence then we infer the following rule, That when the sentence cannot be so modelled, that the relative may be placed in close connexion with the antecedent, it should be made to refer to the leading noun of the sentence.

"The orator deserves no credit for those benefits, however important, which result from the subject and occasion, which are often the true cause of that effect, which is generally supposed to be produced by the man himself."

"The orator deserves no credit for those benefits, however er important, which result from the subject and occasion.

These are often the true cause of that offect, which is generally supposed to be produced by the man himself."

In the first form of this example, the relative is used three different times, and in each instance with a different antecedent. This causes a want of perspicuity in the sentence. The pronoun is a substitute for the poun, and the effect of using the relative with different antecedents in the same sentence, is much the same, as if the same word were used in different senses. The difficulty is removed in the second form of the example by a division of the sentence. Hence then we derive the direction, Avoid using the same relative twice or oftener in the same sentence with different antecedents.

The preceding rules are designed to assist in so concerning the sentence, that no doubt-may exist as to ight antecedent of the relative. But cases will occare it is impossible to prevent all ambiguity in relative pronoun. In such cases the noun repeated, or a division be made of the senme other way the use of the pronoun may Sometimes ambiguity in the use of the

relative, may arise from a different source, as is seen in the following example.

"I know that all words which are signs of complex ideas, furnish matter of mistake and cavil."

"I know that all those words which are signs of complex ideas, furnish matter of mistake and cavil."

In the first form of this example, though the relative is rightly placed in reference to the antecdent, still the true meaning of the author is not conveyed. not mean to say, "that all words are signs of complex ideas," which is expressed by the words used; but his design is, to affirm something of those words which are signs of complex ideas, ... Here then is ambiguity arising from a cause which has not been mentioned. To state this cause, it is necessary to mention a distinction be-· tween clauses introduced by the relative as explicative of the meaning of the antecedent, and those introduced as determinative of its meaning. "Man who is born of a woman, is of few days and full of trouble." "The man that endureth to the end, shall be saved." former of these sentences, the clause introduced by the relative is explicative. It merely points out some property of the antecedent, but does not affect its meaning as used in the given instance. It might be said of man that he is of few days and full of trouble, though he were not born of a woman. In the other example, the relative introduces a determinative clause, which affects the meaning of the antecedent. It is not said that all mea shall be saved, but only "he that endureth to the end;" and the clause introduced by the relative cannot be removed without changing entirely the meaning of the sentorce. Now the clause introduced by the relative in the example at the head of this paragraph, is designed to be determinative in its effect on the antecedent. It has this

force in the corrected form of the example, which is given to it by the insertion of the demonstrative pronoun those before words. The same effect would have been produced by the insertion of the definite article. Hence then we infer the rule, That whenever a clause which is designed to be determinative in its effects on the antecedent, is introduced by the relative, the antecedent should be preceded by the demonstrative pronoun, or the definite article.

3. Of conjunctions, and other particles.

Every one acquainted with grammar, knows that adverbs are not essential parts of language, but that they might be dismissed, and the same meaning expressed by circumlocutions. It has been shewn by a late eminent philologist, that conjunctions are of the same nature. They are obsolete forms of verbs, and in the use of them an ellipsis is implied, in supplying which, where they serve the purpose of connectives, a pronon is used. This is shewn in the following example; "Faith cannot be perfect unless there be good works." Here, unless is to be considered as the imperative of the obsolete verb enlessen, the signification of which is to dismiss. In supplying the implied ellipsis, the sentonce will read; "Faith cannot be perfect to this dismiss there be good works." In this then, as in the preceding examples, the real connective is a pronoun.

In agreement with this account of conjunctions, it is found, that besides implying connexion, they express the manner of connexion, or the relation of one clause or member to another, or of one sentence to another. In doing this, they retain their oxiginal meaning, and hence the different classes into which they are divided; as the copulative, disjunctive, causal, illative, &c. all of which names are intended to show the nature of the

relation expressed by the conjunctions included under them.

Skill, in the use of conjunctions, both as connectives and as shewing the relation between parts connected, is to be acquired from practice in writing, and from familiarity with good writers. It is also most frequently found united with clearness of thought, and accurate habits of reasoning. Hence no directions are here given to guide the writer in their use, but simply a few remarks offered, the reason and propriety of which, sound sense and good taste must perceive.

- 1. Long conjunctions are to be avoided. Such are the words nevertheless, notwithstanding, furthermore, for as much as. The improvement of our language has caused most of these conjunctions to give place to others, which are shorter; and as such words are but secondary parts of sentences, it is desirable that they should not occupy more room and become more conspicuous than is absolutely necessary.
- 2. The frequent recurrence of the same conjunction is to be avoided; especially if that conjunction consist of more than one syllable. The reason of this direction, as of the preceding, is to prevent conjunctions from appearing too prominent.
- 3. The accumulating of several conjunctions in the same clause is to be avoided, unless their coalition be absolutely necessary. To aid in forming a judgment of what propriety and the idiom of the language allow in such cases, the following remarks are made:

Two conjunctions may follow each other, when one of them serves to connect the sentence with what precedes, and the other to connect one clause in the sentence with another clause. "I go to prepare a place for you, I and if I go and prepare a place for you, I

will come again and receive you to myself." And is the connective of the sentences, and if of the clauses.

Conjunctions of the same class may be connected together, but such coalitions are often unnecessary and should be avoided. Examples of this kind are but however, and further, yet nevertheless, &c. In each of these instances, one of the conjunctions used is unnecessary.

Conjunctions of different classes are often found united, and sometimes necessarily, but at others, when more care in the construction of the sentence would have rendered their union unnecessary. Of the propriety of such coalitions a knowledge of the usage of the best writers, and of the original meaning of the conjunction, will enable us to judge.

Conjunctions are often to be left to be supplied by the reader.

To use a conjunction wherever the sense would allow of one, would render a style heavy, and conduce but little to its perspiculty. Hence, as in the former instance, the usage of good writers must decide. On the one, hand, we are to guard against the omission of connectives to that degree, which might render the style defective and obscure. On the other, we are to avoid the too frequent use of them, which would render our manner of writing awkward and diffuse.

.. In connexion with these remarks on connectives, it may be stated, that the abreviations i. e.—e. g. and viz. are in dignified composition to be avoided.

Examples, in the correction of which the rules and principles stated in the preceding chapter are illustrated, are found among the exercises. (Ex. 8.)

## CHAPTER FIFTH:

## OF STYLE.

STYLE is defined by Dr. Blair, to be "the peculiar-manner in which a writer expresses his thoughts by words. It is a picture of the ideas in the mind, and of the order in which they exist there." Buffon has more boldly and happily said, "Style is the man himself." Let two individuals write on the same subject. We see in their productions their peculiar modes of thinking—the extent of their knowledge—their tastes and their feelings. The portrait executed by the most skilful painter, does not more fully represent the countenance, than the productions of the pen exhibit the characteristics of the mind.

Consistently with this account of what is meant by style, the attention has been directed to thought as the foundation of good writing—to the nature and objects of literary taste, and to skill in the use of language. From what has been said on these different heads, it may easily be inferred, that there are some qualities of style, which are common in a greater or less degree to all But it must be obvious, that if style good writers, depends on the intellectual habits and acquirementson the taste, and on skill in the use of language, each of which is possessed by different individuals in different degrees, there will be different modes of writing, which will characterize different individuals. Besides, there will be diversities in style arising from the subject and occasion. I purpose therefore in this chapter, to consider in three different sections, 1. The qualities of style common in some degree to all good writers; 2. The different modes of writing which characterize different individuals; 3. The kinds of style suited to some of the most common classes of writing. To this will be added some general directions for improvement in style.

SECTION 1. On the qualities of a good style.

CORRECTNESS as a quality of style, implies the use of words that are purely English in their true and proper sense, and the construction of phrases and sentences according to the rules of Grammar. Thus it is opposed to the Barbarism, or the use of foreign words; the Impropriety, or the use of words in a wrong sense; and the Solecism, or grammatical blunder. Enough has been said in the section on Verbal Criticism, to guard the writer against the two former of these; to prevent the latter, is the appropriate object of Syntax, and does not come within the limits of Rhetoric.

Attention to this quality of style, should be urged upon all those who would become good writers. It is equally necessary in all kinds of writing, and though it is not regarded as a high excellence, the absence of it is ever thought disgraceful. Incorrectness in the use of words and in the construction of sentences, like inaccuracies of pronunciation, is considered as evidence of exceless intellectual habits and an unfinished education. There is also something of the nature of incivility, when a writer asks us for our attention, and addresses us in a language we cannot understand. Hence it is, that the faults which are opposed to correctness, are pardoned with least willingness, and furnish-occasions to critics for raillery at the expense of guilty writers.

The different feelings with which we regard an in-

stance of incorrectness in conversation and in writing, are worth our attention. If in the ardour of conversation a word is improperly used, or a seatence wrongly constructed, we are ready to ascribe the incorrectness to the impetuosity and hurry of the thoughts, or to the rapidity of the expression, and we overlook it. Not so in writing. Here is time for reflection, for the due arrangement of the thoughts and the right modelling of the expression, and though one or two instances of incorectness may be forgiven, yet if they are of frequent occurrence, their effect on our opinion of the writer is unfavorable.

It is unnecessary to repeat here what was said at the close of the section on Verbal Criticism, on the importance of familiarity with authors of reputation, that we may attain propriety in the use of words. But it is not amiss to urge the necessity of a critical knowledge of the rules and principles of syntax.

These rules, it is true, like those which direct in the choice of words, derive their authority from good usage, and the principles which they enjoin, may be learnt from the study of good models in writing; still they are, valuable, since they direct the attention to those cases where there is most danger of errour, and give us the results to which these have been led who have carefully studied the subject. Let then an intimate knowledge of the principles and rules of syntax, be considered essential towards forming a good style.

PERSPICULTY is the next quality of a good style to beconsidered. It implies that the expressions used, besuch as to convey, and clearly convey, the true meaning of the writer. Thus defined, it is opposed to ambiguity and obscurities of every kind, from whatever source they may arise.

In every system of Rhetoric, Perspicuity is dwelt up-

on as an essential quality of a good style. The argument by which its observance is enforced, is simple and unanswerable. We write to communicate to others our thoughts; and if we do not make ourselves understood, we fail of our object in writing. Neither is it enough, that by study, a meaning may be made out of the expressions that we use. The meaning of a passage should be so obvious, as not only to prevent mistake, but to become evident at the first glance -so evident, that we cannot help discerning it. this point Quinctilian has happily observed, "Oratio in animum audientis, sicut sol in oculos, etiamsi in eum non intendutur, occurrat."\* Perspicuity is a word of similar import with transparency, which is applied to air, to glass and to water, or to any substance, through which as a medium we are went to look at objects. Now it is well known, that if there be any defect in the medium through which we look, so that we do but imperfectly discern the object of our survey, we are liable to be deceived in our estimation of it, our attention is also taken off from the object itself, and we are led to notice the want of perfect transparency-to account for it, and to judge of its effect on our view of the object before us. But on the other hand, if the medium be perfectly transparent; our undivided attention is directed to the object itself; and while we see it distinctly and judge of it correctly, we think not of the medium through which is viewed. This illustration admits of close application to style.

·But the question may be asked; do not instances some-

The meaning of a discourse should strike the mind, as the light of the sun does the eyes, though they are not intently fixed upon it.

times occur, in which a degree of obscurity is desirable. Are there not some delicate turns, or bold forms of expression, which lose nothing of their pertinency from the dogree of obscurity which characterizes them? and may not a regard for delicacy, or even decency, sometimes prevent a distinct enunciation of a thought? To these inquires it must be answered in the affirmative. Still such instances are but of rare occurrence, and upon examination of them it will be generally seen, that the thought intended to be conveyed, is rather least to be in ferred from what is said, than obscurely expressed in the words themselves. The expression itself perspicuously conveys what it was designed to convey.

The following instance of a delicate turn of expresion, happily illustrates this remark. Fontenelle in his address to Dubois, who was guardian to Bouis xw. in. his minority, says to him, "You will freely communieate to our young monarch that knowledge, which will fit him one day to govern for himself. You will strive with all your efforts to make yourself useless," This last phrase may be considered obscure. Fontenelle designed to say, "You will labour to impart so much knowledge to your ward, that your services will no long. er be needed by him." But this is rather an inference from what is said, than what is conveyed in the words themselves. There is no obscurity as to the meaning of the expression itself. It is a singular fact, that a critic in remarking on this passage, asserted that no doubt Fontenelle said, or designed to say, useful instead of useless, and that the present reading is probably a typographical error. From such critics may we be delivered!

But another inquiry on this subject has arisen, May not a writer be too perspicuous, and not leave enough to

exercise the ingenuity and reflection of his readers? This question has arisen from ascribing the weariness and diagust, which are felt in reading some productions, to a wrong cause. Some writers are minute to a fault. They mention every little circumstance in a narrativestate with formality common and trivial thoughts-supply every step of an argument, and dwell upon what the ingenuity of their readers could better have supplied; and such writers are always tedious. But our ennui and disgust in reading their works, do not arise from the perspicuity of their expressions, but from their saying what The fault is not so much had better have been emitted. in the manner of saving as in what they say. Often also is it the case, that these prolix and minute writers add to their other faults that of obscurity, and leave us to labour and search after that, which when attained does not reward our exertions. When then a writer is complained of as too perspicuous, we may safely ascribe the fault to futility of thought, and not to excessive clearness of expression. We never complain that glass is too transparent, and no more can style be too perspicuous.

For the attainment of perspicuity as thus explained, distinctness and order in the thoughts, united with skill in the use of language, are essentially necessary. Let a writer's view of the subject be indistinct—let him but imperfectly undersand what he would communicate to others, or let his thoughts be without method, and there will necessarily be indistinctness and confusion in his productions. This confusion of thought will betray itself in long involved sentences, made up of loose and redundant expressions, the meaning of which it is difficult to divine. It sometimes seems as if the writer, aware of the indistinctness of his thoughts, would conceal it by the use of many words, thus hoping to throw

the blame of obscurity either on his subject or on the discerning powers of his readers. Against violations of perspicuity arising from this source, the observance of what was enjoined in the first chapter of this work, will be a sufficient security. Let habits of patient, persevering and connected thinking be acquired, and it will seldom be the case, that a want of perspicuity will arise from confusion of thought. The violations of perspicuity which result from want of skill in the use of language, are either improprieties in the use of words, or faults in the composition of sentences. Rules and cautions to secure the writer against these, were fully stated in the chapter on that subject.

It was stated, when treating of the illustrations and ornaments of style, that when heterogeneous objects are brought together, a confused and dispreportionate image will rise to the view of the mind. Here is another source of obscurity. Such attempts at illustration and ornament are called an affectation of excellence, and tend to darken and deform those objects, around which they are designed to throw light and beauty. It is unnecessary here to give examples of faults of this kind or to repeat what was before said. The remedy for such violations of perspicuity is improvement of the taste.

Before leaving the subject of perspicuity, the student should be reminded that writers become obscure, not only from indistinctness and confusion in their conceptions, but from the reverse—familiarity with their subject. They forget that what, from having long been the object of their contemplation, is known to them in all its relations and in its parts, is often to their readers new and strange, and hence they omit those parts of a statement, which are essential to its being fully understood. From this cause also, writers are often led to

tenstruct long and involved sentences, the full meaning of any part of which cannot be known till the reader has reached its close. (See page 137.) To prevent obscurity from this source, a revision when the ardor of composition has passed away, will be advantageous.

A good style, in addition to Correctness and Perspicuity, will be characterized by VIVACITY. This quality of style implies, that the thoughts are exhibited with distinctness before the mind of the reader, and in a manner which arrests and fixes his attention. It gives evidence that the writer is interested in the subject on which he treats, and springs from a desire to awaken the same interest in the minds of his readers. in this light, it is an effort on the part of the writer to supply in a written discourse, what is effected in conversation by the tones of the voice and the expression of the countenance. As it is a quality of high excellence, and conduces much to the success of the writer, the different circumstances which are conducive to its attainment, will be distinctly considered.

Vivacity is promoted by the happy choice of words. Under this head I mention,

1. The use of specific and appropriate terms in preference to those which are more general and extensive in their meaning, and of well chosen epithets.

The following passage, found in one of the Waverly Novels, affords opportunity for illustrating and establishing what is here stated.

"The moon, which was now high and twinkled with all the vivacity of a frosty atmosphere, silvered the windings of the river, and the peaks and precipices which the mist left visible, while her beams seemed, as it were, absorbed by the fleecy whiteness of the mist, where it lay thick and condensed; and gave to the more light and vapoury specks, which were elsewhere visible, a sort of filmy transparency resembling the lightest veil of silver gauze."

An inferior writer, describing the same scene might have said,

"The moon, which was now high and shone with all the brightness of a frosty atmosphere, lighted the windings of the river, and the tops and steep sides of the mountains which the mist lest visible—while her beams seemed, as it were, absorbed by the whiteness of the mist, where it lay thick and condensed, and gave to the more light and vapoury little collections of mist, which were elsewhere visible, a sort of transparency resembling a veil of gauze."

In directing the attention to the diversities in the two forms of the preceding sentence, that we may discover wherein the superiority of the former consists, the use of the word twinkled for shone first occurs. Every one will allow, that the word twinkled, as here used, is more expressive than the word shone; since it not only conveys what is conveyed by the word shone, but some-It informs us of the manner in which thing more. the moon gave forth her rays. The next instance is the use of the word vivacity for brightness. The reason of our preserence of the former, is the same as in the preceding case, though not so obvious; the word vivacity conveys to us more than the word brightness. There is a cheerfulness and animation in a wintry scene, lighted up by the rays of moonlight, which is well expressed by the word vivacity, but not brought to view in speaking of its brightness. In the same way, silvered instead of lighted, informs us of the manner in which the rays were reflected from the river. Peaks and precipices, mean the same as the tops and steep sides of the mountains, but they are preferred as terms appropriated to these objects. Specks also has the same meaning, since the connexion

determines that specks of clouds are referred to, as the phrase little collections of vapours, but it is preferred, not only as shorter, but as exhibiting more distinctly the appearance of the clouds. It will be still further noticed, that in the second form of the passage, the epithets fleecy—applied to the whiteness of the mist—filmy, applied to transparency, and silver applied to gauze, are omitted. The effect of this omission, in each case, is to take away something, which, when expressed, added much to the distinctness of the view.

From the preceding examination of the different forms of the passage used for illustration, the following inferences may be made.

- 1. That specific terms and phrases, are to be preferred to those more general in their signification. By a specific word or phrase, is meant a word or phrase used in comparatively a definite and limited sense. This distinction between specific and generic terms, is fully explained in books on Logic. It is also there stated, that a specific term conveys a more full and distinct meaning to the mind, than that conveyed by a generic term; and hence the use of such terms conduces to vivacity of expression. Of the instances mentioned, shone is the generic term and twinkled the specific. Vivacity, as expressing the appearance of a scene, is a specific term in relation to brightness. Silvered is specific in relation to lighted.
- 2. That when words have been appropriated to particular objects, as their signs, it is better to use such words, than to convey the same meaning in more general terms. It gives a more definite view to the mind to speak of peaks and precipices than of the tops and steep sides of mountains, and of specks than of hittle collections of mist.

3. That the use of well chosen epithets contributes much to vivacity of style. So much depends on the successful use of this class of words, that I shall bring forward several examples, illustrating the different ways, in which they produce the effect here ascribed to them.

Epithets increase the distinctness of the view,

1. By directing the attention to some striking and characteristic quality of the object, with which they are connected.

Example: "The wheeling plover ceased Her plaint."

In this example, the epithet wheeling, directs our attention to that kind of motion, which is characteristic of the species of bird which is mentioned. By thus bringing before our minds a characteristic property of an object, the distinctness of our conception of that object is aided.

2. By directing the attention to those qualities of objects, which are most obvious in the view taken of them.

EXAMPLE:— 'Happiness is found in the arm chair of dezing age, as well as either in the sprightliness of the dance, or the animation of the chase."

In this example, the epithet dozing brings before the mind that characteristic of age, which the writer designed should be prominent, when speaking of the happiness found at this period of life. In this way, it increases the distinctness of the reader's view, and leads him more fully to feel the force of what is asserted.

3. By leading the mind to trace out illustrative comparisons.

Example,—"I have felt the bitter satire of his pen."

The epithet bitter is literally applied to that which is an object of the sense of taste. By its application to an

object of a different kind, the mind is led to trace out an illustrative comparison. Consequently in this way the distinctness of the reader's conception of the object, to which the epithet is applied, is increased.

4. By affording a more full description of an object-

Example.—"The rays of the setting sun were just gilding the grey spire of the church."

The epithet grey in this example, might have been 'emitted, or a different word, as dark, or blue, might have been substituted for it, and the proposition would have been true. Still the effect of its use is favorable, since the mind has more definiteness in its view of the object, on which it fixes its attention. Every spire must have some colour, and the mention of this colour, whatever it may be, aids the mind in the distinct conception of the object to which it belongs. It is in this way then, that an epithet, by a more full description, aids the distinctness of the view.

To these illustrations of the nature and power of epithets, I would subjoin the remark, that compound epithets are sometimes introduced with favorable effects. The following are instances of this kind;—"silver-tongued hope"—"much-abused man." The caution, that they be not too frequently introduced, may not be amiss.

Under the head of a happy choice of words as conducive to vivacity, I mention,

2. The use of language in a figurative manner. While giving examples in illustration of this position, I shall direct the attention to what are called tropes or figures of language.

"An ambition to have a place in the registers of fame, is the Eurystheus, which imposes heroic labours on mankind."

In this example, Eurystheus, the name of an individ-

ual, is put for a class of men. The same idea would-have been expressed, had the word taskmaster been used. But by introducing the word Eurystheus, besides the pleasure derived from the classical allusion, a more distinct idea of what is imposed by ambition on its slaves, is given to the mind. This is an instance, where the individual is put for the species, and is a form of the synecdoche.

"When we go out into the fields in the evening of theyear, a different voice approaches us."

The word evening which is properly applied only to the close of the day, is here used in a more extended signification. Instead of being a specific, it becomes a general term. In the same manner, we speak of the evening of life. In this example, besides the increased distinctness of view, there are pleasing images and associations connected with the close of the day, which are brought before the mind. This example may be classed under either the metaphor or synecdoche.

In the two examples now given, we have instances, where greater distinctness is given to the view, by using a word in a more general sense than that usually applied to it.

"O! it is a thought sublime, that man can force A path upon the waste."

In this passage, the word waste is used for ocean, a quality for a subject to which it belongs. This is called synecdoche. From the connexion are seen at once the design and effect of the change. What is it that makes it difficult for man to force a path upon the ocean? Is it not because it is a vast desert—a wide spread waste, where all is trackless? How much then does it add to the vividness of our conception of what the author here

says, that he fixes our attention on that quality, which he designs should be immediately in view, and on which his assertion is founded.

"We wish, that labour may look up here, and be proud, in the midst of its toil."

In this example, the abstract is used for the concrete—labour for the labourer. This is called Synecdoche, and its tendency is to increase the distinctness of our view. In reading the word labourer, there are many circumstances which rise to the view of the mind. We think of the man, his station in life, and the relations he sustains; but in the use of the abstract term, our attention is directed to the humble and wearisome occupation.

" All hands engaged the royal work grows warm."

The word hands in this example is used to signify men. It may be considered either as a synecdoche, when a part is put for the whole, or a metonymy, when the instrument is put for the agent. In either case, it directs the attention to what the writer designed should be a prominent circumstance.

Many other examples might be given, in which the attention is in different ways directed to the most prominent circumstance. One caution is necessary in all attempts of this kind—that the whole form of the expression be suited to the design of the writer. If it had been said, that the waste dashes and foams, that we wish labour may regain its health, and that all hands walked out, the expressions would at once strike us as faulty.

"The last fend look of the glazing eye, turning to us even from the threshold of existence.

In this example, the word threshold, which is usually

applied to the extreme part of the passage to a huilding, is applied to the close of life. As the foundation of this change in its application is resemblance, the figure will at once be recognized as the metaphor. It is an instance, where that which is an object of thought, is represented to the mind by that which is an object of sense. This, as was remarked when treating of the metaphor, aids the distinctness of the view, and what was there said need not be repeated.

"It is curious to get at the history of a monarch's heart;, and to find the simple affections of human nature throbbing under the ermine."

The word ermine, is here used for majesty, or royal estate. The ermine is the dress of royalty—it is the symbol which indicates its presence. Here then the sign is put for the thing signified. This is an instance of the metonymy. We notice also, that it is of the same nature as the preceding example—that which is an object of thought, is represented by that which is an object of sense. The same favorable effect on the distinctness of our conception, is also exerted.

2. Vivacity is often attained by a departure from the common arrangement of the words in a sentence.

Every language has some manner of arranging the words of a sentence, which, from the frequency of its occurrence, may be called its common mode of arrangement. Especially is this true of the English language, in which the grammatical construction is often made to depend on the juxtaposition of the words. That vivacity of expression is caused by departing from this common arrangement, is learnt from the following examples.

Peter, observing the grammatical order, would have said to the lame man who asked alms, "I have no sil4 ver nor gold to give thee." But how much more vi-

vacity is there in the expression, "Silver and gold I have none." In the same manner, our Saviour following the common order would have said, "The pure in heart are blessed." But hy departing from this order, he has conveyed the same thought with increased force and vivacity—"Blessed are the pure in heart."

In these and other expressions of the same kind, it is not difficult to account for the effect of the change in the order of the words on the vivacity of the expression. What is most prominent in the mind, is thus made to occupy the first place in what calls forth the attention. The imploring look of the beggar had asked for silver and gold, and Peter in his answer discovers, that he fully knew the meaning of that look, and lets the attention first rest on that, which is first in the mind's view. In the same manner, it is to the blessedness of the pure in heart, that the Saviour would direct the attention, and this is effected by the arrangement of the words in his declaration.

The alteration of the arrangement of the words for the attainment of vivacity of expression, is not confined to words of primary importance in a sentence. It is extended to adverbs and conjunctions, and the whole class of secondary words. It is on the same principle also, that in the arrangement of the clauses and members of complex sentences, that clause or member, which is most prominent in the view of the mind, is made to hold a conspicuous place.

3. Vivacity is promoted by the omission of unneces-

sary words and phrases.

This is what is called Precision, and is opposed both to Tautology, or the repetition of the same sense in different words, and to Pleonasm, or the use of superfluous words. The nature of precision may be learnt from the following examples.

"It is clear and obvious, that religious worship and adoration, should be regarded with pleasure and satisfaction by all men."

"It is obvious, that religious worship should be regarded.

with pleasure by all men."

"He sat on the verdant green, in the umbrageous shade of the woody forest."

"He sat on the green in the shade of the forest."

"He succeeded in gaining the universal love of all menz"

" He succeeded in gaining the love of all men."

"They returned back again to the same city from whencethey came forth."

"They returned to the city whence they came."

In the corrected forms of these examples, those words are omitted, which are redundant, or add nothing to the meaning of the sentence. That the effect of these alterations on the vivacity of the style is favorable, will be readily allowed. As a general rule it may be said, that the fewer the words used, provided perspicuity be not violated, the greater will be the vivacity of the sentence.

It may occur, that there are instances, where the repetition of words nearly synonymous in their meaning, adds force and strength to the expression. Of this many examples are to be found in tragedies, and wherever exhibitions of strong feelings are made. Such is the following passage;

"Oh Austria? Thou slave, thou wretch—thou coward, Thou little valiant, great in villany, Thou ever strong upon the strongest side."

This and similar expressions, are the language of passion. The mind is full—the feelings too strong to find utterance, and we may truly say, that out of the abun-

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dance of the heart the mouth speaketh. These passionate expressions are of course free from the laws, by which in more sober compositions we should be governed.

It is important here to remark, that in reviewing our writings for the purpose of striking out redundant words and phrases, we should remember; that every expletive is not to be struck out. There are some, which instead of impairing, increase the vivacity of an expression; and ethers, the meaning of which we can hardly define, that cannot be omitted without giving an air of stiffness and awkwardness to the sentence. Of the former do in the following declaration of Othello is an example;

" "Perdition seize thee, but I do love thee."

Of the same nature are the redundant forms of speech which are found in ancient writers;—"I have seen with mine eyes." "I have heard with mine ears."

Of an example, where the removal of an expletive endangers the smoothness of the style, the many sentences in which the expletive there is found, may be mentioned.

4. Vivacity is sometimes attained by the omission of conjunctions and the consequent division of the discourse into short sentences.

A single example will show what is intended by this remark.

"As the storm increased with the night, the sea was lashed into tremendous confusion, and there was a fearful sullen sound of rushing waves and broken surges, while deep called unto deep."

. "The storm increased with the night. The sea was lashed into tremendous confusion. There was a fearful sullen sound of rashing waves and broken surges. Deep called unit deep."

In the second form of this example, the conjunctions are omitted; and instead of one long sentence, as in the first form, we have several short sentences. on the vivacity of the passage will be perceived by every one. The reason of the increased vivacity is also obvious. What is thus expressed in short sentences, stands out more prominent and distinct to the view. There is also more of conciseness, since all unnecessary words are omitted, especially those which are injurious But it is not here meant, that short sentento vivacity. ces are to be preferred to long ones. The most general direction that can be given on this subject is, that there should be variety. Long and short sentences should be intermingled, since the continuance of either for a length of time is tedious and disgusting. Besides, it is sometimes the case, that conjunctions cannot be omitted without danger to perspicuity, which, as a quality of a good style, ranks higher than vivacity. But when conjunctions may be better omitted than expressed, as in the example given, and when the division into short sentences is not continued too far, such a division of a discourse is to be recommended as conducive to vivacity:

5. Vivacity is sometimes attained by the use of certain forms of sentences, which might in distinction be called figures of sentences. Of these I mention the Climax, Antithesis, Exclamation, Repetition, and Interrogation. Some examples with accompanying remarks will be given.

The following instance of the Climax is from a writer against infidelity.

"Impose upon me whatever hardships you please; give me nothing but the bread of sorrow to eat; take from me the friends in whom I had placed my confidence; lay me in the cold hut of poverty and on the thorny bed of disease;

wet before me death in all its terrors; do all this, only let me trust in my Saviour and I will fear no evil—I will rise superiour to affliction—I will rejoice in my tribulation."

In this example, and other sentences of a similar construction, one clause is accumulated upon another, each surpassing in importance and power the preceding, till it seems as if nothing could resist their united force. As an illustration, I would refer to a deep and full flowing river, opposed to whose current some obstacle has been placed. The resisted waters are heaped on each other, and each successive wave brings an addition to their power, till the collected mass can no longer be withstood—the obstacle is swept away, and the river resumes its course with the rapidity and momentum of a torrent.

There can be no doubt, that this form of sentence is highly conducive to vivacity. It should however be but rarely introduced, and never, except when it seems required by the occasion and subject. It is evidence of an excited mind, and should seem to result from this excitement. If the subject do not require it—if the form of sentence do not have its foundation in the thought itself, it will have the air of something artificial, and instead of exerting an influence favourable to vivacity, it will have a different effect.

Of the Antithesis, I give the following example. The subject is the steam engine.

"It can engrave a seal, and crush masses of obdurate metal before it; draw out without breaking a thread as fine as gossamer, and lift up a ship of war like a bauble in the air. It can embroider muslin and forge anchors—cut steel into ribands, and impel loaded vessels against the fury of the winds and waves."

A second example, more finished in its composition, is from Beattie on poetry.

"In the crowded city and howling wilderness; in the cultivated province and solitary isle; in the flowery lawn and cragged mountain; in the murmur of the rivulet and in the uproar of the ocean; in the radiance of summer and gloom of winter; in the thunder of heaven and in the whisper of the breeze; he still finds something to rouse or sooth his imagination, to draw forth his affection and employ his understanding."

This form of sentence is founded on the principle of opposition or contrast. A figure in black is never more distinctly seen, than when placed upon a white groundwork. Campbell has very happily illustrated the effect of Antithesis, by an allusion to a picture, where the different objects of the group are not all on one side, with their faces turned the same way, but so placed that they are made to confront each other, by their opposite position. He says, that in such instances, there is not only the original light which is suited to each object, but that also which is reciprocally reflected from the opposed members. In the examples of the Antithesis that have been given, it will be noticed, that there is a balancing of the clauses. Not only is there opposition in the thought, but in the form and length of the clauses in which this opposition is expressed. In connexion with this remark, the caution against the appearance of an artificial construction, which was given in reference to the Climax, may be repeated. Let the form of the sentence always arise from the thought itself, and not be the result of an attempt after vivacity. Of the two examples given, though the latter is more perfect and finished, the former is to be preferred as more natural and easy.

The Interrogation and Repetition are the language of an excited mind. Where the former is used, the wri-

ter seems so impressed with the truth of what he asserts, that he is not content to state it in the cold form of a proposition, but utters it in a manner, that challenges any one to regard it with doubt.

The Repetition also gives evidence of a full conviction of the truth of what is asserted, and of a deep sense of its importance, and is well calculated to convey these impressions to the reader in a striking manner. Both these forms of sentences are more frequently found in discourses intended for delivery, and when well pronounced, are often powerful in their effects on the hearers.

The Exclamation is to be regarded as the mere burst of feeling, and will rarely be found in the productions of good writers. Writers of inferior order sometimes attempt to give an air of animation and feeling to their style by the use of it, but such artificial means must fail of success, and by the man of good taste will ever be regarded with disgust.

6. Vivacity is promoted by the use of those forms of construction, which represent past actions and events as transpiring at the present time, and absent individuals as present, speaking and listening. This has been called Rhetorical dialogue, and is found most frequently in narrative writing.

The following passage both illustrates this remark, and furnishes evidence of its justness.

"Two hereditary enemies among the Highlanders met face to face on a narrow pass. They turned deadly pale at the fatal rencontre. Bendearg first addressed his enemy, and reminded him, that he was first at the top of the arch, and had called on him to lie down that he might pass over. He was answered by an assurance from Cairn, that when the Grant prostrates himself before a Macpherson it must be

with a sword through his body. Bendeary then proposed to him to turn back and repass as he came. In reply, he was directed himself to turn back if he liked it.

They turned deadly pale at the fatal rencentre. "I was first at the top," said Bendearg, "and called out first, lie down that I may pass over in peace." When the Grant prostrates himself before Macpherson," answered the other, "it must be with a sword through his body," "Turn back then," said Bendearg, "and repass as you came." "Go back yourself if you like it," replied Grant.

Though several circumstances have thus been mentioned as conducive to vivacity of style, it should be remembered, that the foundation of this quality of style is in the mind of the writer. What has been mentioned as conducive to its attainment, are but different ways in which the excited feelings manifest themselves. The best direction then, which can be given for the attainment of vivacity of style, is to become interested in the discussion of the subject itself.

EUPHONY, or smoothness of sound, is the next quality of a good style to be considered. This is attained by the use of such words, as in themselves and in their succession in the sentence, are grateful to the ear.

There can be no doubt, that this quality of style is acquired more by imitation that by the observance of rules. Hence any directions for its attainment, are but of little practical importance. Still it may be useful for the writer to remember, that the intermingling of long and short syllables, the frequent recurrence of open vowel sounds, and the avoiding of those successions of consonants which are difficult of utterance, are favourable to smoothness of style. He should know also, that certain successions of syllables are well suited to that cadence and falling of the voice, which marks the close of

w sentence. And as a general remark it may be said, that what is easy to read, is smooth in its sound to the ear. But the best and most practical direction, which can be given, is, to attune the ear by the frequent reading aloud of those writings in which this quality of style is found.

It should make no difference with respect to the attention paid to the smoothness of style, that our writings are designed to be silently read, and not pronounced aloud. So closely is the sound of words associated with their appearance to the eye, that though no voice is uttered in reading them, they are mentally pronounced, and the ear passes its judgment on the smoothness of their sound.

The attention of writers is rarely directed to this quality of style any further, than to the avoiding of faults. But it is sometimes found to that extent, that it becomes a positive excellence and a high recommendation. The following sentence of Sterne, has been pronounced one of the most musical in our language.

"The accusing spirit, which flew up to Heaven's chancery with the oath, blushed as he gave it in, and the recording angel, as he wrote it down, dropped a tear upon the word, and blotted it out forever."

The epithet natural, is frequently applied to etyle. Our works on Rhetoric want a noun to express the quality here implied. Simplicity is sometimes used, but as this word is more frequently found in a different sense, I shall introduce the term naturalness.

NATURALNESS, as a quality of style, implies that a writer in the choice of his words—in the form of his sentences—in the ornaments he uses, and in his turns of thought and expression, commends himself to every man of good sense and good taste, as having pursued the course best suited to his subject and occasion. In

this way it is opposed to affectation of every kind. But the following illustrations will aid in more fully stating in what some the word is used.

When we look on some of the beautiful remains of ancient statuary, we pronounce them natural in their appearance. By this expression we mean nothing more, than that their appearance is such as, in our opinion, it should be-such as is in consonance with our experienceand observation. There is no violent contortion of the features, no forced attitude with the design of producing effect, but the image stands and appears as a man shoulddo, in the circumstances and situation in which it is placed. In the same manner, we say of a graceful dancer, who from long practice has learned to move gracefully and apparently without effort or rule, that he moves: naturally, and we mean the same as in the former instance. Now should we say of the image, that there ismuch naturalness in its appearance, and of the dancer, that there is much naturalness in his movements; weshould use the word in the same sense in which it is here applied to style. The writer who has naturalness of style, expresses himself in that easy, unlaboured manner, which commends itself to our favour. He selects and uses his words, and forms and connects his sentences, just as we should suppose any man might do, who should write on the same subject-just as we think perhaps we could and should do, unless we attempt to imitate him. We seem to hear him thinking aloud, and his thoughts flow forth to us in the same order, and with the same clearness, with which they have sprung up in his own mind. He appears never to stop for a moment; to consider in what way he shall express himself, but thinks only of what he shall say. Let but one far-fetched expression, one forced comparison, or one extravagant thought be found, and the charm is gone.

The inquiry may here be made, whether by naturalness of style mey not be meant that mode of writing. which is suited to the intellectual habits and attainments. of an author-a style in which a writer shews himself, whatever his intellectual character may be. To this itmay be answered, that, if this were the correct use of the term, naturalness, instead of denoting the highest excellencies of style, would often express its greatestdeformities and faults. The word is here used as referring to a common standard, which is found in the mind of every man whose taste is not perverted and vitiated, This may be clearly shewn by referring to the illustration before introduced. Every one, while looking onthe performance of a graceful dancer, would say that his movements are easy and natural. But should one unacquainted with the rules and practice of the art attempt. to dance, his movements might be natural to him, but no one would think of applying to them the word natural, in the same sense as in the former instance. In the same way, a manner of writing may be natural to a writer, when we should not think of ascribing to him the merit of maturalness of style.

This illustration may be still further continued, with the view of shewing in what way this quality may be obtained. Were it asked, in what way the awkward dancer may attain the easy and graceful movements of the other, it would be answered, by pursuing a similar course of instruction and practice. Some, either from the form of their bodies, or their previous habits, would acquire these easy and natural movements more readily than others, and a few perhaps might need but little practice, and little aid from the rules of the art. But these would be regarded as exceptions from what is more generally the case. In the same manner, to acquire naturalness of style, there is need of instruction and practice. A few, either from the original constitution of their minds, or their previous habits of thought and conversation, fall into it easily. Others, in their first attempts, are far from it, and it is with them the fruit of long practice in writing and a careful observance of rules. It may appear paradoxical, that what is called natural should be the result of art and labour. But this difficulty is removed, if we remember, that the object of this art and labour is to bring us back to nature.

Naturalness of style is not confined to any species of writing. It is found alike in the most artless narrations, and in the most elevated descriptions—in the story that. is open to the understanding of a child, and in the sublime raptures of Milton. The best examples of it are among ancient writers. This is the spell which binds. us to the page of Homer, of Sophocles and Theocritus, of Xenophon and Herodotus. And a reason may easily be assigned, why naturalness of style should be found in these ancient writers. They lived, as it were, near to nature. With them all is originality. Their thoughts and expressions are their own. With most modern writers it is otherwise. It is often remarked, that in medern times there are few original ideas. We tell in difforent words what has often been told before, and, that we may avoid a coincidence of expression, we leave the natural, and seek after the more laboured forms of speech. Hence it is, that less of naturalness of style is. found in modern writings.

Some instances may here be stated, in which naturalness of style is most frequently violated.

1. When there is an evident attempt after ornament.

What are called the ornaments of style should ever appear to be naturally suggested, and to be most intimately connected with the subject and occasion. They should offer themselves for our use, and not be sought after.

- 2. When the writer seeks after elegances of expression, or, as they are sometimes called, felicities of diction. Some with the design of being thought elegant writers, studiously avoid old, genuine English words and idioms, introducing so far as practicable, those which have been derived from other languages. Others have what may be called a sentimental manner of expressing themselves.
- 3. Some violations of naturalness of style arise from attempts to be forcible. Under this head are included extravagancies of expression, sweeping assertions and forced illustrations.
- 4. Writers still further affect a fulness and flow of expression. Because some men of powerful minds and strong feelings have expressed themselves in long flowing full sentences, many, the current of whose thoughts is neither strong nor deep, would have them flow forth in an equally full and irresistible stream.

SECTION 2. On the modes of writing, which characterize the productions of different individuals.

It is the design of this section to treat of the different modes of writing, which characterize the productions of different authors. These, it has been stated, arise from diversities in their intellectual habits, in their tastes, and in their skill in the use of language. They are denoted by different epithets, which are applied to style; and while the meaning of these epithets is explained, the attention should be directed by the instructor to such examples as furnish illustrations.

It is sometimes said of a style, that it is IDIOMATIC AND

EASY. These epithets are generally found in connexion, and where the former is justly applied, the latter denotes what is a natural consequence. A style which is idiomatic, wll appear to have been easily written, and will be easily understood; and this is all that is meant by ease as a quality of style. By an idiomatic style, is meant a manner of writing, in which, in addition to purity in the use of words, the phrases, forms of sentences and arrangement of the words and clauses, are such as belong to the English language. Every language, as has been already stated, has peculiarities of this kind by which it is characterized, and the style in which they abound, is said to be idiomatic.

Dr. Paley's style may be mentioned as idiomatic. The following sentence is from his writings; "A bee amidst the flowers of spring is one of the most cheerful objects that can be looked upon." This expression is just what we should have used in conversation for conveying the same thought. A writer whose style is less idiomatic, would have said, "Of the different objects, which amongst the flowers of spring, arrest the attention, the bee is the most cheerful that can be looked upon." This mode of stating the thought is more formal and stately, but less easy and idiomatic. In another place, when speaking of the fry of fish that frequent the margins of our rivers and lakes, he says, "They are so happy, that they do not know what to do with themselves." Every English reader fully knows, and I may say feels, what is here expressed. It is a form of expression of every day's occurrence, and its introduction shews the style of the author to be idiomatic.

It is not meant, that expressions like the last, would be proper on all occasions and subjects. We vary the forms of expression in conversation. In conversing on grave subjects, we should not use the lively and familiar forms of expression, which are suited to an hour of gaiety; and we should be equally far from imitating the stately and involved modes of expression, which characterize some other language. There are idiomatic expressions in English which are suited to the grave style, as well as those which are suited to the lively. In the writings of Dr. Paley, those of either kind are to be found, when required by his subject.

There is danger, lest a writer, in seeking to be idiomatic, become careless in his style. We often use expressions in conversation, which are incorrect in construction, and obscure in their meaning. But they are understood from the accompanying look, or some attending circumstance, and the incorrectness is forgiven, because of the hurry of the moment. But when the same expressions are found in a written discourse, they are justly censured. An idiomatic style is most strictly correct in construction, and perspicuous in its meaning.

It has been said, that an idiomatic style is the style of conversation. Still it must be confessed, that there is hardly any one, that has not more formality in his writings, than in his familiar, oral intercourse. The distinction may be illustrated by referring to reading aloud. A good reader will, on the one hand, be far removed from artificial, or, as they are called, "reading tones;" on the other, though his tones are natural, they will differ in some respects from the familiar tones of conversation. In the same manner, a style may be idiomatic, and rise in some degree above the most common forms of conversational intercourse.

An idiomatic style is always grateful to the reader. It requires no labour to understand a writer of this class. His forms of expression are those with which we are fa-

miliar—those which we use in the most artless, free communication of our thoughts, and we collect his meaning from a glance at the sentence.

Opposed to the easy and idiomatic manner of writing, which has now been described, is the laboured style. This, as the epithet imports, appears to have been written with much pains on the part of the writer, and requires close attention and effort that it may be understood. The arrangement of the words and clauses is often inverted, and the whole composition of the sentence is artificial. A laboured style, when carried to excess, will be highly faulty. It will want perspicuity. smoothness, and naturalness. But it is often the case, that a style, which is in some degree laboured, has redeeming qualities which recommend it, and give some degree of reputation to a writer. The style of Dugald Stewart may be mentioned as an instance of this kind. His manner of writing is evidently laboured, but there are qualities to be found in it which save it from censure.

The epithets concise and diffuse are often applied to style. It may be said generally, that these qualifying terms refer to the number of words used by a writer for conveying his thoughts; but these different kinds of style merit a more particular description.

A writer whose style is concise, expresses his thoughts in few words. There is a vividness and distinctness in his views, and he endeavours by a single and sudden effort to exhibit these views to others. His words are well chosen, and his turns of expression short and bold. No unnecessary expletive, no redundant phrase is found. Grammatical ellipses are common, and his sentences are usually short. The thought is presented in but one light, and much is left to be inferred. As to ornament,

there is no room for it. Sometimes a short, plain comparison, or a bold metaphor is found. These however are always highly illustrative, and seem designed to save the necessity of a fuller statement.

A diffuse style is the opposite of the concise. The thought is expressed in comparatively many words. It is not meant by this, that a diffuse writer employs more words, than are of use in conveying his thoughts. A writer may be diffuse, and be free from the charge of Tautology and Pleonasm. But he does not, as in the former case, leave any thing to be supplied. The statement is not only clear, but full. He dwells on the thought presented, exhibits it in different lights, and enforces it by repetition in different language, with many and varied illustrations. His words are poured forth in a full uninterrupted stream, and his sentences, though long, are usually harmenious and flowing.

These different kinds of style are respectively suited to different subjects and occasions. The concise style is often used in short biographical notices, or what is sometimes called character-painting—in the detail of facts, and in proverbs and sententious remarks. The diffuse, on the contrary, is used in the statement and discussion of novel opinions, especially if on subjects that are uncommon. It is also well suited to discourses, which are designed to be delivered, and not to be read.

Forcible AND VEHEMENT. We apply the epithet forcible to a style of writing, which in a plain, distinct and irresistible manner, urges upon us the opinions and views of the writer. It is an evidence of excitement. The writer is interested in his subject, and is desirous that others may have the same feelings with himself. But it more especially implies a full persuasion of the truth and importance of what is said, and such an exhib-

ition of the reasons of this persuasion, as cannot fail to produce conviction on the part of the reader. Hence it is dependent in a great degree on the intellectual habits, and implies a well disciplined mind—a mind accustomed to comprehensive, methodical and strong views of subjects. It requires also skill in the use of language, but derives little aid from what are called the ernaments of style.

When to sound and convincing arguments clearly and forcibly exhibited, is added a highly excited state of feeling, vehemence of style is the result. It is from this deeper current of feeling, implied by the latter term, that the shade of difference between a forcible and vehement style arises. This excitement of feeling may spring from the greater importance of the subject, or from the more intense interest felt in it by the writer. An able, political writer, in a production on an election-eering question, might be forcible in his style. But let this same writer be called to treat on some subject, deeply affecting the welfare of his country, and he becomes vehement.

The forcible and vehement style are well suited to the discussion of political subjects; and in the past history of our country, especially about the time of our revolution, many examples are to be found. Among others the writings of Patrick Henry, of James Otis, and of President Adams, may be mentioned. Controversial writings on other subjects are also often forcible, and our age has furnished some good examples of the vehement style among divines. Chalmers may be mentioned as a writer of this class.

Opposed to the forcible and the vehement style, is that manner of writing which is called feeble and languid. A distinction may be made between these opi-

thets, similar to that made between forcible and vehement. The former has reference to strength of reasoning, and energy of thought; the latter to the degree of excitement which is manifested. Hence it is. that a feeble and languid manner of writing is indicative of the whole character of the writer. The man whose style is feeble and languid, is usually slothful in his habits, and inefficient in his plans and conduct. of his subject is cold and indistinct. His words are general, and destitute of that vivacity which results from the use of more specific terms. His sentences are often long, and the clauses and members loosely connected. The parenthesis is much used; and not unfrequently we find at the close of a sentence an appendage, which is evidently designed to save the trouble of forming a new sentence.

Attempts after force and vehemence of style, when unsupported by strength of thought and real feeling, become rant and declamation. In such instances, instead of strong reasoning, we have confident assertions; and for clear, impressive views of the subject, we have frequent repetitions, and bold declarations of its clearness. Instead of being left ourselves to discern the depth of the writer's feelings, we are told how deeply he feels; and all the artificial helps of vivacity, as exclamation, interrogation, antithesis and climax, are called to his aid. But while force and vehemence of style, like a deep and powerful current, sweep every obstacle before them, rant and declamation are fitly represented by the broad and shallow stream, specious and noisy, but powerless.

ELEVATED AND DIGNIFIED. The foundations of an elevated style are laid in the thoughts. And these have more of originality and sublimity about them, than those which flow through the minds of less gifted men.

There is also a fervour by which the writer seems to be wrged onwards—not an impetuous and violent feeling, but calm and powerful.

Ordinarily in reading a production in an elevated style, our attention is too much engrossed by the thoughts to permit us to regard the language in which they are conveyed; and if at any time we stop with this object is view, it is but to feel and express our admiration. The words used, are those, which from the associations connected with them, are well suited to the feelings and thoughts that have possession of our minds. But the selection of these words seems not the result of effort and care. They have sprung up in the mind simultaneously with the thoughts themselves, and we regard them as the language in which the author ordinarily thinks and converses. The sentences are full and flowing, but at the same time unlaboured, and simple in their There is also a uniformity about them, composition. which is characteristic of an elevated style. In more common styles you will find here and there a striking thought, or a bold expression, while other parts are thrown in as subsidiary, or as connecting the more prom-But in the elevated style, every seninent-thoughts. tence has its meaning and its importance. The whole abounds in thought, and there is a majesty and grandeur in the quiet but resistless power, with which it holds its undisturbed and even way.

We can hardly with propriety speak of the ornaments of an elevated style. This word implies something put on with the design of pleasing; but in the kind of style I am describing, figurative language, and all that is included under the head of ornament, seems rather to arise from a kind of inspiration, than from any design of pleasing; and the effect produced on the mind of the

meader is a grateful exaltation of feeling. The definition which Longinus has given of sublimity, is in such instances happily exemplified. We seem to put ourselves in the place of the author, and as if the thought were our own, we glory in the grandeur and nobleness of the conception.

In applying the epithet dignified to style, there is a reference to true dignity, in distinction from the air of importance which sometimes assumes this name. Cousidered in this light, it is allied to the elevated style, but differs from it, in that there is less of ease and naturalness in its character. The attitudes and movements of dignified men, are often the results of design and study, and similar art and labour are found in the style of the dignified writer. He seems conscious, that he is treating of weighty matters, and laving down important conclusions, and there is something in his very air, which tells us it is a great work he is carrying on. uncommon and learned words are chosen, and there is a stateliness and formality in his sentences. The phrase, which the idiomatic writer would select as most happily expressive of his meaning, the dignified writer rejects as beneath his style. Instead of distinctness and ease of expression, there are inversions and involutions of clauses. Many circumstances are introduced, which give preciseness to the meaning, but which break up the continuous flow of the sentence. A tiresome uniformity in the length and form of the sentence, is also found, giving to the whole production the appearance of the enunciation of successive, distinct propositions.

The dignified style admits of ornament, and that of a high kind. But there is something of parade attending its use. Instead of the sprightly metaphor, or well timed allusion, we have the protracted allegory, or the formal comparison. But then the images which are brought to view, are not only illustrative, but often ennobling and exalting. It is not a common pageant that passes before the mind, but one of those splendid scenes that can give pleasure to the great.

For examples of the elevated style, I may refer to the writings of Robert Hall of England, and of Dr. Channing of Boston. Of the dignified style, the philosophical writings of Dugald Stewart may be mentioned:

Unsuccessful attempts after the elevated or dignified' manner of writing, result in what is called the pedantieor pompous style. A pedant is one fond of shewing book-knowledge; and a pedantic style is characterized. by the use of such terms and phrases, as are obsolete. uncommon, or derived from the dead languages. pompous style is usually associated with the pedantic. and is characterized by the use of long and senorous words, by circumlocutions, by the frequent use of syncaymes, and by the repetition of the same thought in different words. Instead of any further description of these kinds of style, it may be sufficient to refer to Weems' Life of Washington. There are plants, which, in the language of husbandmen, grow rank in certain soils. They spread wide their branches, and are covered with thick foliage. But it is only after a long and wearied search, that any fruit can be found; and then it is not of sufficient value to repay the toil. These plants are apt emblems of the productions of pompous writers.

NEAT AND ELEGANT. These epithets are applied to style with particular reference to what is called the turn of expression. They denote also, especially the latter, the nature of the ornament used. We well understand their force, as they are applied to a production in the arts. By the application of the former

to any article of ornament or use, we declare that it is not only free from faults, but that it is executed in a manner that pleases us, and shows skill on the part of the artist. In applying the other epithet, we express admiration. The work is not only faithfully and skilfully executed, but in a manner which excels. They have the same meaning when applied to style. In saying that a style is neat, we mean that the turns of expression are such, as happily convey the thoughts, and are well suited to the object and occasion. In saying that a style is elegant, we declare that there is the same happy and well adapted mode of conveying the thoughts, and to a degree that is uncommon.

The turn of the expression must necessarily depend, both on the choice of the words, and the composition of It is also closely connected with the the sentence. thought that is conveyed. Thus in the foroible and vehement style, we have bold turns of expression; --- in theelevated and dignified, we have sublime and grand turnsof expression. In the turns of expression in the neatstyle, there is sprightliness and justness in the thoughts. and a vivacity and finish in the mode of conveying them. At the same time, the writer is careful to avoid every The neat style, as thus explained, is ever pleasing, and to some classes of writing peculiarly well suited. But it differs essentially from the easy and idiomatic style before described, in that it gives evidence of labour in its construction. It seems the result, to which mediocrity of talent has attained, by patient and praiseworthy exertions.

Elegance, as it has been stated, implies that which is choice and select. In this sense it may be applied to words, forms of sentences, and the various ornaments of style. In a move common use of the term as applied

to style, it refers only to its ornaments, and in this useit will be more fully explained hereafter. A single passage, extracted from the writings of Buckminster, will enable the instructer to explain, and the student to perceive, what is meant by an elegant style, as the epithet is more extensively used, better than any description which can be given.

"In the regions of the Swiss Alps, summits of bare granite rose all around us. The snow clad tops of the distant Alps seemed to chill the moonbeams, that lighted on them; and we felt all the charms of the picturesque, mingled with the awe inspired by unchangeable grandeur. We seemed to have reached the original elevations of the globe, o'ertopping forever the tumplts, the vices, and the miseries of ordinary existence, far out of the hearing of the murmurs of a busy world, which discord ravages and luxury corrupts."

The different kinds of style which have been described, have for the most part received their names from qualities dependent on the language and thoughts. In considering an author's manner of writing as addressed to the imagination, or as designed to please, we say that his style is PLAIN, or that it is ORNAMENTED. As the words obviously imply, the former of these epithets refers to a destitution of ornament, and the latter to its presence. But between an absolutely plain style and one highly ornamented, there are various degrees, and different epithets have been applied to different kinds of writing, according to the nature and amount of ornament used.

Instead however of attempting to explain these different epithets, I shall direct the attention to different authors, in whose writings the ornaments of style abound.

W. Irving, to whom his literary productions have given a deserved celebrity, seay he first mentioned. Most

of his works are addressed to the imagination, with the design of pleasing, rather than of instructing. This kind of writing, it has been stated, admits of much ornament, and the reader of the Sketch Book and of Bracebridge Hall, will find that his expectations of pleasure from this source, are not disappointed. But though in these writings there is a profusion of ornament, it is of that modest, chaste, unobtrusive kind, that never clovs. It does not dazzle the mind, nor fill it with admiration, but excites emotions more calm and permanent. either the unstudied metaphor, or the embellishing and illustrative comparison, which are always welcome, as they cast new light and beauty on the objects of our view. Sometimes also a metonymy, or a synecdoche, or a personification of the humbler kind, gives increased vivacity to the expression. In reading his works we seem not to be passing through a region, where gorgeous palaces, artificial parks, and lakes, and shrubbery, are successively meeting our attention, till we are wearied by their uniform spleadour; but it is rather a land of rural elegance, and we look upon the neat villas -the highly cultivated fields, with their hawthorn hedges, while over the whole country is spread in rich profusion, those simple but grateful ornaments, with which nature knows how to deck her own fields. I would then call the style of Irving, in reference to its ornament, simple and elegant; -simple, as free from all that is affected-elegant, as being choice in its selection of or-This is one of the most grateful forms of the ernamented style, and denotes both delicacy and refinement of taste.

As an example of an ornamented style, in which elegance is found, but not in connexion with simplicity, that of Alison may be mentioned. In his writings, as in those of Irving, there is a profusion of ornament, and it must be said, that this is less acceptable in Sermons and Philosophical treatises, than in fictitious writings. There is also manifestly something of art in the ornaments of Alison's style. They have been put on, and are not a part of what they adorn. They are flowers that have been planted, and not those that have sprung up spontaneously. Still no one will dony, that Alison excels in the figurative use of language, and that the ornamental figures of style that he introduces, are often beautiful and striking; and he justly bears the name of an elegant writer.

The style of Phillips, the orator, affords an example of an ornamented style differing from those which have been mentioned. From the nature of his productions, we should expect to find in them figures of the bolder kind; and many splendid passages are found. But too often it is the case, that it is all splendour, mere show without solidity. Many of his figures are figures of words, and nothing more. If we attempt to bring up before the mind the image he presents, and to see whether it be distinct and perfect, we too often find that we have something glittering before us, but it is without form or comeliness. His style may be called brilliant, but specious. We are ready to apply to it the common proverb, "It is not all gold that shines."

Hervey, the author of Meditations, is often mentioned as a florid writer. This epithet denotes a superabundance of ornament, and not of the choicest kind. His work is a mass of metaphors and comparisons. There is evidence of an active imagination, but it wants the guidance of taste. There is also ingenuity, but it manifests itself in strange conceits and far-fetched illustrations.

From these instances we learn what is meant by the epithets, simple, elegant, specious, and florid, as applied to style; and these epithets denote the most common qualities of those styles in which ornament abounds.

Section 3. On modes of writing suited to different subjects and occasions.

It has been the design of the preceding chapters to treat of the principles and rules of good writing. An examination of the different classes of literary productions and of the style suited to them may form a second part of this work. All that will now be attempted, is to give in a short section some practical directions, which may aid the writer in those kinds of composition which are most common. Such are Epistolary writings, Essays, Biographies, Argumentative Discussions, and Orations.

Eristolary writings are communications between individuals, and they serve as a medium both of friendly intercourse and of transacting the business of life. They hold a middle rank between the unrestrained flow and carelessness of conversation, and the preciseness and formality of dignified composition, approaching however nearer to the former, than to the latter.

Authors sometimes assume the form of letters in their publications, when nothing more than the form is designed to be used. Such letters, though addressed to individuals, are in fact written for the public, and dropping the address prefixed to them, differ in no respect from the essay or dissertation. These are not included in the class of writings I am now describing.

Letters of friendly intercourse should be written in an easy, artless style. Sprightliness of thought and vivacity of expression, are often well introduced; but the more formal ornaments of style, are not suited to this class of writings. At least it may be said, that such ornaments must be managed with uncommon skill, not to injure the simplicity that is required. In the conversation of the man of taste and intelligence, we look for a correct use and happy choice of words, and for an easy, idiomatic and simple phraseology, avoiding alike the cant of the vulgar, the verbosity of the pedant, and the sickening refinement of the sentimentalist. The same propriety in words, the same artlessness in expression, are required in his letters, with the additional care which must always be caused by the thought nianent scripts.

The letter of business should have strictness of method and perspicuity of style. The objects of the letter should be promptly stated, and nothing unnecessary be introduced.

It is not sufficient to insist upon a simple and articss style, and to caution the writer against a stiff and laboured manner of composition. There is danger of negligence and carelessness. Some, presuming on the good nature of their friends, write their letters in a hasty, disconnected manner as to the thoughts, while their words are often incorrectly used, and their expressions are slovenly. Such may be called rattlers. They run on from one subject to another—their words and sentences but half written out, and their letter, from its beginning to its close, is a perplexing enigma. To such a letter, the lines of Cowper may be applied,

"One had need Be very much his friend indeed, To pardon or to bear it."

It may be added, that the man who can write better,

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is thus doing injustice to himself. An improper expression in conversation may be forgotten, an awkward movement may be overlooked, but a carelessly written letter is an abiding witness against us.

English literature furnishes many good models of this species of composition. Gowper may be mentioned as a writer who excels. His solid common sense, his judicious reflections, his lively wit, his playful poetical fancy, his warm affections, his melancholy but deeply interesting feelings of piety, all conspire to give a charm to his letters. Add to this a style chaste, simple, and sometimes elegant, and it is no wonder, that his productions of this kind are ever read with interest.

Essays are writings, which are usually addressed to the public periodically, and which are brief in their extent and humble in their pretensions. The Essayist does not promise a full view of his subject; nor does he seek to exert a strong influence over the minds of his readers. His arrangement is professedly desultory; his arguments are probabilities and inferences from facts that are stated. He makes no appeal to the passions, but tells his story and leaves his reader to his own feelings and reflections. The characteristics which recommend writings of this kind to public attention, are the following;

1. The thoughts should have novelty and importance. It can hardly be expected, that readers will direct their attention to so humble a class of writings as the Essay, unless they are to be compensated, either by the pleasure of novelty or an increase of valuable knowledge. Hence the difficulty of ably conducting periodical publications. To do this successfully, requires a mind well furnished with rich and varied stores of knowledge. Addison has said, that it is more difficult to write a

series of periodical essays, than to compose a book on some definite subject; and he spoke from experience. He is said to have spent much time in preparation, and to have collected three manuscript volumes of interesting facts and references, before he commenced the writing of the Spectator. The issuers of proposals for publishing periodical essays, who with limited resources are wont to make ample promises, should know this anecdote of Addison.

- 2. The flow of thought in the essay should be discursive and animated. To writings of this kind, the maxim ars est celare artem, may be well applied. Every well disciplined mind will form its plan, but as it has been already remarked, it is not necessary that this plan be formally stated. Much skill is also required in the frequent transitions from one thought and view of the subject to another. By dwelling too long on one part, the production becomes tedious, by passing too rapidly from one to another, it appears sterile and abrupt. and sprightliness are also expected in the essay. We look for the efforts of the active, playful mind, rather than for the deep-laid and well matured reflections of the philosopher. Sprightliness and discursiveness are so essential to productions of this kind, that those, who from their intellectual habits, or from the constitution of their minds, are destitute of these qualities, should abstain from all attempts in this species of writing.
- 3. The style of the essay may be easy and idiomatic, or more laboured and neat. I have already explained, what is denoted by these qualifying terms.

The absence of those adventitious causes, which excite a strong interest and arouse the attention, is a reason, why writings of this class should in some degree be addressed to the imagination. There are few minds

willing to seek after knowledge, unless some peculiar interest in the subject of inquiry, or some striking charms in its representation, allure them to the task. Hence, so far as is consistent with the calm and simple manner of the essay, the allusions should be frequent and happy, the illustrations pertinent, and the figurative expressions profuse and pleasing.

In the literature of no country, do we find more perfect and numerous specimens of essay writing, than in. that of England. From some favorable circumstances, this species of composition early became popular in that The minds of those who devoted to it theirtime and talents, were well suited to the employment, while the state of morals, manners, and literature, afford-\*. ed fit and copious subjects. Hence the Spectator was well received, had a wide circulation, and became a part Numerous, and some of the literature of the country. of them able periodical publications of this class, have since been issued and well received:

BIOGRAPHY is a branch of Historical writing, being designed to place before us the characters and important events in the lives of distinguished individuals. is a kind of writing, which, from the subjects on which it is employed, excites much interest. The reader expects to see how one has conducted in scenes the same perhaps, or similar to those, with which he himself is conversant. At least, he is to have exhibited before him the workings of the human mind, the views and feelings of one of like passions with himself. He is to learn something of the private character, and of the retired hours of one, who as an actor in the more public scenes. of life; or as an author and a scholar, has been the object of his admiration. The following practical directions may be given, to aid those who attempt compositions in this class of writings.

1. In the selection of incidents to be narrated, the writer of Biography should restrain himself to what is closely connected with the subject of his memoirs. In this way, the expectations of the intelligent reader will be met. He does not take up a biography, that he may read a collection of anecdotes, or that he may acquaint himself with the history of a particular period. He expects to learn the history and views of an individual, and to acquaint himself with the history of the times, so far. only as this individual is concerned.

The effect of neglecting the caution now given, and of introducing notices of other individuals, merely because they lived at the same time, and narrations of other events, because they happened at the same period, is to render a biography tedious and uninteresting.

2. A second direction is, to present a just statement of facts, and a fair view of character—let neither partiality nor aversion be discovered.

Memoirs are most frequently written by the particular friends and associates of those, whose characters are described. The public are aware of this circumstance, and make allowances for the partialities of friendship. But if the eulogium be excessive, and the writer indulges himself in praise and high commendation, an effect is often produced different from that designed. It is much safer to state facts, and leave the reader to make his own inferences and reflections. We always suspect weakness, where there is an effort to appear strong.

3. The style of Biographies should be characterized by ease and perspicuity. The story should need no allurements of style, to arrest and fix the attention of the reader.

Character-painting is often regarded as a difficult species of writing, and he who attempts it, seems to gird Etimself for some great effort. Hence productions of this kind are often unnatural and laboured. The sentences are short and abrupt. There are striking contrasts, and strong expressions. The picture is exhibited before us in bold relief, and there is more effort that it be striking, than that it be just. This kind of writing requires a skilful hand, and is rarely attempted with success. In some of the best modern biographies it is not found.

An Argumentative Discussion is the examination of a subject, with the design of establishing some position that has been taken, or of maintaining some opinion that has been advanced. It requires powers of research and investigation, joined with comprehensiveness and strength of intellect. When successfully executed, it is the effort of a well disciplined mind, as it takes up a subject worthy the exertion of its powers, and placing facts and principles in due order and connexion, presents before us a full and impressive view.

The most important directions to be observed in this kind of writing are, 1. That the subject of discussion, be fully stated and explained. 2. That strict method be observed in the arrangement of the several parts of the discourse, and the object of the writer be kept constantly in view. So much was said on these topics in the first chapter of this work, that it is unnecessary here to enlarge upon them.

The style of the discussion should be dignified and manly; forcible, rather than elegant. Expressions, which from the figurative use of language are bold and striking, may be happily introduced; and the productions should abound in illustrations and interesting facts.

An oration may be defined, a popular address on some interesting and important subject. In listening to a

performance of this kind, we expect the mind to be informed, the reasoning powers to be exercised, the imagination to be excited, and the taste improved.

In compositions of this class, much depends on the happy selection of a subject. Many err in supposing, that an oration should have declamation rather than argument, ornament rather than sense. In opposition tothis, it should always be remembered, that it is a production addressed both to the understanding and the imagination. Instead then of selecting a subject, which may afford opportunity for contesting some disputed point, it should be one which requires a statement and elucidation of interesting facts and principles—a course of calm, dignified and persuasive reasoning. At the same time, it should allow of fine writing. There should be opportunity for description and pathos; for historical and classical allusions and illustrations, and for comprehensive and ennobling views. It should require also unity of plan. The style of orations should be elevated and elegant. The forms of expression should be manly and dignified, and at the same time characterized by force and vivacity. The ornament should be of a high kind-such as ennobles and exalts the subject. Diffuseness, as has been before remarked, is also desirable.

Selections from different authors, shewing the qualities of style mentioned in the different sections of this chapter, are found among the Exercises. (Ex. 9.)

In concluding the attempt, that has now been made, to state the principles and rules of composition in English, I would enforce the following general directions for forming a good style;

1. Be familiar with the best models of style.

In observing this injunction, the attention should no doubt be principally directed to the best writers of the

present day. There are peculiarities of style, which characterize the productions of different periods, no less than of different individuals, and to be esteemed a good writer, some regard must be paid to the literary taste of the age. The enquiries may here arise, what is the character of the prevalent style of our times, and where may the best models of writing be found? With the view of more fully answering these enquiries; I shall here introduce a short account of some prominent changes in the style of English writers:

Taylor, we find prevalent an energetic, rough and plain manner of writing. The few literary men of that period, were men of thought. Having but few books and those difficult of access, they relied chiefly on the resources of their own minds. Hence their conceptions were distinct, and their expressions are marked by the freshness and strength of originality of thought. At the same time, from their familiarity with Greek and Latin literature, and from their occasionally composing in the latter of these languages, they acquired a harshness and stiffness of expression. Hence the style of the period may be characterized as forcible and often elevated, but at the same time harsh and labored:

Another period in the history of English style, worthy of our particular notice, is the reign of Queen Ann. The writers of that golden age were finished scholars—men of knowledge, wit and refinement, and we admire their skill in the use of words, their rich figurative language, and the smoothness and harmony of their periods. We are pleased also with the thoughts which they convey to us, and with the allusions and happy illustrations, with which these thoughts are embellished. At the same time, we discorn a marked difference between

these writers and those before mentioned, in their intellectual resources and energies. There is less of bolks ness of conception, less of comprehensiveness and exaltation of view, less of freedom of expression. The style of the latter period seems formed on one uniform model, and the different writers exhibit not so much the characteristic marks of their own peculiar manner of thinking, as they do a conformity to some established standard.

That the influence of the polish and refinement of thisperiod was most favorable, cannot be doubted. English style acquired an ease and elegance, which it had never possessed. Its forms of expression were idiomatic, its ornament had simplicity and beauty. The permanent influence of this progress, has been felt in the improvement of our language itself.

But if we allow that the improvements in our language, made at this period, and the case and beauty of expression introduced, compensate for want of boldness and vigour of thought and expression, it must still be allowed, that the effect of the close imitation of these polished writers was injurious. For many years following the period of which we have last spoken, there was manifestly too great ambition among writers, to form their style on the model of Addisonian case and simplicity. Hence freedom from faults, a negative sort of excellence, was the object at which they aimed; and in their painful efforts for polish and refinement of style, they forgot to think for themselves, and nobly speak their thoughts. Such, with few exceptions, was the character of English writers, for many years following the time of Addison.

Within the last twenty years, another change in English style has been gradually making progress. The

nerveless polish and excessive refinement of the formerperiod, have been giving place to directness and manliliness and strength of expression. In these traits of style, we seem to be going back to the times of Hooker and Barrow. But the improvements of intervening periods, have not been lost. Our language has become more definite in the use of words, more harmonious in its sounds, and more copious in its terms.

The good writer of the present day, seems ever to write under a degree of excitement. He is full of his subject, and his attention is directed to what he shall say, rather than to the manner of conveying his thoughts. His expressions have an air of originality about them. is no toilsome selection of words, no labored composition of sentences, no high wrought ornament, but the words, and sentences, and ornaments, are such as most naturally and obviously present themselves to the excited mind. If a word is more expressive of his meaning than any other, he uses it, though it may never have been introduced to so good company before. If a form of a sentence occurs to him, which is more easy and idiomatic than another, he adopts it, and stops not to enquire whether it end in a trisyllable, or a monosyllable. If a figurative expression strikes him as pertinent and happy, he uses it, and leaves it for others to examine, whether it be found in the numbers of the Spectator, and have the authority of classical writers for its support. In short, instead of imitating the style of any other writer as his guide, he has a style of his own, and observes the maxim of Horace in the literal use of the term,

Nullius addictus jurare in verba magistri.

The most characteristic faults of the prevalent style of the present day, are incorrectness and affectation of strength. Though we would not condemn the writer,

who, borne along by the rapid and impetuous flow of his thoughts, disdains the restraints of minor rhetorical rules. yet there are certain limits, beyond which no one can pass without censure. No one can be esteemed a good writer, whose manner of writing is not perspicuous, Hence no rule, the observance of which is essential to perspicuity, can be violated without the charge of incorrectness. If a writer uses words in a foreign or improper signification, no excellence can atone for these defects. If in the composition of his sentences, he neglects to observe those rules, which require unity and a right arrangement of the several clauses and parts, to that degree which produces obscurity, he cannot receive the name of a good writer. It is too often the case, that modern writers, in the haste and ardour with which they compose, are guilty of violations of these rules.

The other fault which has been mentioned, is an affectation of strength of expression. This arises from the propensity, so natural to man, of going to extremes. Because strength is a characteristic of the style of the good writer of the present day, many are evidently laboring hard, through their whole composition, for its attainment. They are ever seeking after new and forcible forms of expression, and searching for striking and dazzling illustrations. What is thus unnatural and forced, must ever be disgusting.

In answer to the enquiry, where those models of writing are to be found, the study of which may aid in acquiring the style of the present day, I would first direct the attention to the literary Reviews of the time. This class of writings not only contains the best part of the literature of the age, but has done much towards the improvement of our style. Especially has the Ediaburgh Review contributed much to this object. It was

the first to lead the way in that fearlessness and boldness of thought and expression, which have succeeded to the tameness and excessive polish of a former period. The Orations and popular Addresses of the day, may be mentioned as another class of writings furnishing models of good writing. But I would recommend to him who would acquire a good style, that instead of confining the attention to models of good writing of the present day, he go back to an earlier period in English literature. Let him study the works of those great men of former days. who, conscious of an intellectual supremacy, stood forth with a noble spirit of independence and self-reliance, as the guides and instructers of their times; and who, feeling the responsibility attached to their high gifts and attainments, sought not the praises of their contemporaries only, but, to use the noble language of Milton,"that lasting fame and perpetuity of praise, which God and good men have consented, shall be the reward of those. whose published labours advance the good of mankind." He will indeed find in these writings inelegancies and harshnesses of expression; -he will meet words and phrases which will appear to him strange and uncouth; but these deficiences are amply compensated by a noble freedom and strength of thought, and a richness and directness of expression. Let him then study these models, that his mind may become assimilated to theirs,that he may be actuated by the same spirit, and shew forth the same energy.

2. Compose frequently and with care.

It should be remembered by all those who would attain a good style, that every good writer has made himself such. Instructors and works on Rhetoric may point out excellencies, and give cautions, but they can never make good writers. A good style can be attained only by writing frequently and with care.

But it is not enough that efforts be made; they should be well-directed. The first object of attention should be to acquire a distinct and well matured view of the subject. In this way a degree of interest in it will be excited, and the words and expressions which offer themselves to the excited mind, in conveying what it distinctly sees, will ordinarily be the best. There will, it is true, in the efforts of the young writer, be inaccuracies and violations of rules, but these may be removed in a revi-There is danger however, lest, in this revisal, an attempt to refine and polish, destroy the force and originality of the expressions. It is better merely to correct inaccuracies, and to leave a higher degree of polish to be attained by an improvement of the taste, resulting from the study of good models. Let not then the young writer direct his efforts for improvement solely to the choice of his words, or the composition of his sentences, or waste them in a search after figurative expressions or the ornaments of style. Let him rather aim at the attainment of distinct views of his subject. and the clear and forcible conveyance of these views to others.

When a good style has been formed, it is still of importance to compose occasionally with care and attention. The style of an individual in some respects resembles the hand writing. If he acquires the ability of writing a fair and legible hand, and afterwards in the hurry of business is led to write rapidly and carelessly, his hand writing will deteriorate. If he continue to bestow on it a usual share of attention, it will remain the same. If occasionally he writes with attention, and labours to improve it, he will improve it. The same is true of style; and since in the discharge of the common duties of a profession, it may be difficult to devote at-

tention to the manner of composition, it may be well occasionally to discuss and exhibit some subject with more than usual care.

A good style is an attainment, which amply repays all the effort that has here been enjoined. It is to the scholar, a consummation of his intellectual discipline and acquirements. He, who in this land of free institutions holds an able pen, has a weapon of powerful efficacy both for defence and attack; and if this weapon be wielded with honest and patriotic motives, he who wields it, may become a public benefactor.

## EXERCISES.

## EXERCISE 1. Didactic persuasive writing.

First, therefore, every morning, make your private prayer unto Almighty God, give him thanks for his protection of you the night past, and that he hath brought you to the morning, and desire him to bless and direct you by his grace and providence that day, and to preserve you from the evils and dangers of it, and to keep you in obedience to him.

Secondly, a little before you go to bed, make again your private prayers to God, returning him thanks for his protection, and for bringing you to the end of the day; desire him to forgive you the sins and failings of the day, and beg his protection over you the night fol-

lowing.

Always be attentive to your prayers, and keep your mind upon the business you are about, with all due seriousness and solemness, without playing or staring about, or thinking of other matters; for you must remember that in prayer you are speaking to the great God of heaven and earth, that doth not only see and observe your outward carriage, but also the very thoughts of

your hearts and mind.

Let no occasion whatsoever hinder you from your private, constant, devotion towards Almighty God, but be steady, and fixed, and resolved in it; and not go about any business of importance (but only reading of a chapter, whereof in the next) till you have performed this duty; and although it be upon the Lord's Day, when you go to public prayers, morning and afternoon, and though there be morning and evening prayers in the schools or college where you live, yet this must not make you omit your private devotions; for it must be a solemn and sacred employment, as a great and necessary means of your protection, and blessing, and safety, the ensuing day or night. I was ever distrustful of the suc-

cess of that business which I undertook before I commended myself and affairs to Almighty God in my pri-

vate morning prayers.

Let all your thoughts and words be full of reverence; think not of him lightly, nor speak of him, nor use his name vainly; consider, it is he by whose mercy and goodness you live and have all the blessings and comforts you enjoy, and that can call them away from you at his pleasure; it is he that knows all your thoughts, words, and actions, and discerns whether they are such as are decent, becoming and suitable to his will and persence; it is he that sees you though you see him not, and this is the reason of the third commandment, whereby you are forbidden to take his name in vain.

Sir Matthew Hale.

# Exercise 2. Didactic preceptive writing.

## DAILY PRAYER, --- EVENING.

Let us now consider another part of the day which is favourable to the duty of prayer; we mean the evening. This season, like the morning, is calm and quiet. Our labours are ended. The bustle of life is gone by. The distracting glare of the day has vanished. The darkness which surrounds us favours seriousness, composure, and solemnity. At night the earth fades from our sight, and nothing of creation is left us but the starry heavens, so vast, so magnificent, so serene, as if to guide up our thoughts above all earthly things to God and immortality.

This period should in part be given to prayer, as it furnishes a variety of devotional topics and excitements. The evening is the close of an important division of time, and is therefore a fit and natural season for stopping and looking back on the day. And can we ever look back on a day, which bears no witness to God, and lays no claim to our gratitude? Who is it that strengthens us for daily labour, gives us daily bread, continues our friends and common pleasures, and grants us the

privilege of retiring, after the cares of the day, to a quiet and beloved home?

The review of the day will often suggest not only these ordinary benefits, but peculiar proofs of God's goodness, unlooked for successes, singular concurrences of favourable events, singular blessings sent to our friends, or new and powerful aids to our own virtue, which call for peculiar thankfulness. And shall all these benefits pass away unnoticed? Shall we retire to repose as insensible as the wearied brute? How fit and natural is it, to close with pious acknowledgement, the day which has been filled with divine beneficence!

But the evening is the time to review, not only our blessings, but our actions. A reflecting mind will naturally remember at this hour that another day is gone, and gone to testify of us to our judge. How natural and useful to inquire, what report it has carried to heaven! Perhaps we have the satisfaction of looking back on a day, which in its general tenor has been innocent and pure, which, having begun with God's praise, has been spent as in his presence; which has proved the reality of our principles in temptation: and shall such a day end without gratefully acknowledging Him in whose strength we have been strong, and to whom we owe the powers and opportunities of Christian improvement?

But no day will present to us recollections of purity unmixed with sin. Conscience, if suffered to inspect faithfully and speak plainly, will recount irregular desires, and defective motives, talents wasted and time mispent; and shall we let the day pass from us without penitently confessing our offences to Him who has witnessed them, and who has promised pardon to true repentance? Shall we retire to rest with a burden of unlamented and unforgiven guilt upon our consciences? Shall we leave these stains to spread over and sink into the soul?

A religious recollection of our lives is one of the chief instruments of piety. If possible, no day should end without it. If we take no account of our sins on the day on which they are committed, can we hope that they will recur to us at a more distant period, that we shall watch against them to-morrow, or that we shall gain the strength to resist them, which we will not im-

plone?

The evening is a fit time for prayer, not only as it ends the day, but as it immediately precedes the period of repose. The hour of activity having passed, we are soon to sink into insensibility and sleep. How fit that we resign ourselves to the care of that Being who never sleeps, to whom the darkness is as the light, and whose providence is our only safety! How fit to entreat him that he would keep us to another day; or, if our bed should prove our grave, that he would give us a part in the resurrection of the just, and awake us to a purer and immortal life! Let our prayers, like the ancient sacrifices, ascend morning and evening. Let our days begin and end with God.

Channing.

# EXERCISE 3. Didactic preceptive writing,

#### ETERNITY OF GOD.

We receive such repeated intimations of decay in the world through which we are passing; decline and change and loss, follow decline and change and loss in such rapid succession, that we can almost catch the sound of universal wasting, and hear the work of deso-"The mountain lation going on busily around us. falling cometh to naught, and the rock is removed out of his place. The waters wear the stones, the things which grow out of the dust of the earth are washed away, and the hope of man is destroyed." Conscious of our own instability, we look about for something to rest on, but we look in vain. The heavens and the earth had a beginning, and they will have an end. The face of the world is changing, daily and hourly. animated things grow old and die. The rocks crumble, the trees fall, the leaves fade, and the grass withers. The clouds are flying, and the waters are flowing away from us.

The firmest works of man, too, are gradually giving way, the ivy clings to the mouldering tower, the brier hangs out from the shattered window, and the wallflower springs from the disjointed stones. The founders of these perishable works have shared the same fate long ago. If we look back to the days of our ancestors, to the men as well as to the dwellings of former times, they become immediately associated in our imaginations, and only make the feeling of instability stronger and deeper than before. In the spacious domes, which once held our fathers, the serpent hisses, and the wild bird screams. The halls, which once were crowded with all that taste, and science, and labour could procure, which resounded with melody, and were lighted up with beauty, are buried by their own ruins, mocked by their own desolation. The voice of merriment, and of wailing, the steps of the busy and the idle have ceased in the deserted courts, and the weeds choke the entrances, and the long grass waves upon the hearth-stone. The works of art, the forming hand, the tombs, the very ashes they contained, are all gone.

While we thus walk among the ruins of the past, a sad feeling of insecurity comes over us; and that feeling is by no means diminished when we arrive at home. If we turn to our friends, we can hardly speak to them before they bid us farewell. We see them for a few moments, and in a few moments more their countenances are changed, and they are sent away. It matters not how near and dear they are. The ties which bind us together are never too close to be parted, or too strong to be broken. Tears were never known to move the king of terrours, neither is it enough that we are compelled to surrender one, or two, or many of those we love: for though the price is so great, we buy no fayour with it, and our hold on those who remain is as slight as ever. The shadows all elude our grasp, and follow one another down the valley. We gain no confidence, then, no feeling of security, by turning to our contemporaries and kindred. We know that the forms. which are breathing around us, are as shortlived and

fleeting as those were, which have been dust for centuries. The sensation of vanity, uncertainty, and ruin, is equally strong, whether we muse on what has long been prostrate, or gaze on what is falling now, or will fall so soon.

If every thing which comes under our notice has endured for so short a time, and in so short a time will be no more, we cannot say that we receive the least assurance by thinking on ourselves. When they, on whose fate we have been meditating, were engaged in the active scenes of life, as full of health and hope as we are now, what were we? We had no knowledge. no consciousness, no being; there was not a single thing in the wide universe which knew us. the same interval shall have elapsed, which now divides their days from ours, what shall we be? What they are now. When a few more friends have left, a few more hopes deceived, and a few more changes mocked us, "we shall be brought to the grave, and shall remain in the tomb: the clods of the valley shall be sweet unto us, and every man shall follow us, as there are innumerable before us." All power will have forsaken the strongest, and the loftiest will be laid low, and every eye will be closed, and every voice hushed, and every heart will have ceased its beating. And when we have gone ourselves, even our memories will not stay behind us long. A few of the near and dear will bear our likeness in their bosoms, till they too have arrived at the end of their journey, and entered the dark dwelling of unconsciousness. In the thoughts of others we shall live only till the last sound of the bell, which informs them of our departure, has ceased to vibrate in their A stone, perhaps, may tell some wanderer where we lie, when we came here, and when we went away; but even that will soon refuse to bear us record: "time's effacing fingers" will be busy on its surface, and at length will wear it smooth; and then the stone itself will sink, or crumble, and the wanderer of another age will pass, without a single call upon his sympathy, over our unheeded graves .- Greenwood

# Exercise 4- Argumentative writing.

## DEPENCE OF LITERARY STUDIES IN MEN OF BUSINESS.

Among the cautions which prudence and worldly wisdom inculcate on the young, or at least among those sober truths which experience often pretends to have acquired, is that danger which is said to result from the pursuit of letters and of science, in men destined for the labours of business, for the active exertions of professional life. The abstraction of learning, the speculations of science, and the visionary excursions of fancy. are fatal, it is said, to the steady pursuit of common objects, to the habits of plodding industry, which ordinary business demands. The fineness of mind which is created or increased by the study of letters, or the admiration of the arts, is supposed to incapacitate a man for the drudgery by which professional eminence is gained; as a nicely tempered edge applied to a coarse and rugged material is unable to perform what a more common instrument would have successfully achieved. Ayoung man destined for law or commerce is advised to look only into his folio of precedents, or his method of book-keeping; and dulness is pointed to his homage, as that benevolent goddess, under whose protection the honours of station and the blessings of opulence are to be attained; while learning and genius are proscribed, as leading their votaries to barren indigence and merited neglect.

In doubting the truth of these assertions, I think I shall not entertain any hurtful degree of scepticism, because the general current of opinion seems of late years to have set too strongly in the contrary direction; and one may endeavour to prop the falling cause of literature, without being accused of blameable or dangerous partiality.

In the examples which memory and experience produce of idleness, of dissipation, and of poverty, brought on by indulgence of literary or poetical enthusiasm, the evidence must necessarily be on one side of the question only. Of the few whom learning or genius has led astray, the ill success or the ruin is marked by the celebrity of the sufferer. Of the many who have been as dull as they

were profligate, and as ignorant as they were poor, the fate is unknown, from the insignificance of those by whom it was endured. If we may reason a priori on the matter, the chance, I think, should be on the side of literature.

In young minds of any vivacity, there is a natural aversion to the drudgery of business, which is seldom overcome, till the effervescence of youth is allayed by the progress of time and habit, or till that very warmth is enlisted on the side of their profession, by the opening prospects of ambition or emolument. From this tyranny, as youth conceives it, of attention and of labour, relief is commonly sought from some favorite avocation or amusement, for which a young man either finds or steals a portion of his time, either patiently plods through his task, in expectation of its approach, or anticipates its arrival by deserting his work before the legal period for amusement is arrived. It may fairly be questioned, whether the most innocent of those amusements, is either so honourable or so safe as the avocation of learning or of science. Of minds uninformed and gross, whom youthful spirits agitate, but fancy and feeling have no power to impel, the amusements will generally be either boisterous or effeminate, will either dissipate their attention or weaken their force. The employment of a young man's vacant hours is often too little attended to by those rigid masters who exact the most scrupulous observance of the The waste of time is unperiods destined for business. doubtedly a very calculable loss; but the waste or the depravation of mind is a loss of a much higher denomination. The votary of study, or the enthusiast of fancy, may incur the first; but the latter will be suffered chiefly by him whom ignorance or want of imagination has left to the grossness of mere sensual enjoyments.

In this, as in other respects, the love of letters is friendly to sober manners and virtuous conduct, which in every profession is the road to success and to respect. Without adopting the common-place reflections against some particular departments, it must be allowed, that in mere men of business there is a certain professional rule of

right, which is not always honourable, and though meant to be selfish, very seldom profits. A superior education generally corrects this, by opening the mind to different motives of action, to the feelings of delicacy, the sense of honour, and a contempt of wealth, when earned by a de-

sertion of those principles.

To the improvement of our faculties as well as of our principles, the love of letters appears to be favourable, Letters require a certain sort of application, though of a kind perhaps very different from that which business would recommend. Granting that they are unprofitable in themselves, as that word is used in the language of the world, yet, as developing the powers of thought and reflection, they may be an amusement of some use, as those sports of children in which numbers are used to familiarise them to the elements of arithmetick. They give room for the exercise of that discernment, that comparison of objects, that distinction of causes, which is to increase the skill of the physician, to guide the speculations of the merchant, and to prompt the arguments of the lawyer; and though some professions employ but very few faculties of the mind, yet there is scarce any branch of business in which a man who can think will not excel him who can only labour. We shall accordingly find, in many departments where learned information seemed of all qualities the least necessary, that those who possessed it in a degree above their fellows, have found, from that very circumstance, the road to eminence and wealth.

But I must often repeat, that wealth does not necessarily create happiness, nor confer dignity; a truth which it may be thought declamation to insist on, but which the present time seems particularly to require being told:

The love of letters is connected with an independence and delicacy of mind, which is a great preservative against that servile homage which abject men pay to fortune; and there is a certain classical pride, which from the society of Socrates and Plato, Cicero and Atticus, looks down with an honest disdain on the wealth-blown insects of modern times, neither enlightened by knowledge nor ennobled by virtue.

In the possession, indeed, of what he has attained, in that rest and retirement from his labours, with the hopes of which his fatigues were lightened and his cares were smoothed, the mere man of business frequently undergoes suffering, instead of finding enjoyment. To be busy as one ought is an easy art; but to know how be to idle is a very superior accomplishment. This difficulty is much increased with persons to whom the habit of employment has made some active exertion necessary; who cannot sleep contented in the torpor of indolence, or amuse themselves with those lighter trifles in which he, who inherited idleness as he did fortune from his ancestors, has been accustomed to find amusement. The miseries and misfortunes of the "retired pleasures" of men of business have been frequently matter of speculation to the moralist, and of ridicule to the wit. But he who has mixed general knowledge with professional skill, and literary amusement with professional labour, will have some stock wherewith to support him in idleness, some spring for his mind when unbent from business, some employment for those hours which retirement or solitude has left vacant and unoccupied. Independence in the use of one's time is not the least valuable species of freedom. erty the man of letters enjoys: while the ignorant and the illiterate often retire from the thraldom of business only to become the slaves of languor\_intemperance or vice.

But the situation in which the advantages of that endowment of mind which letters bestow are chiefly conspicuous is old age, when a man's society is necessarily circumscribed, and his powers of active enjoyment are unavoidably diminished. Unfit for the bustle of affairs, and the amusements of his youth, an old man, if he has no source of mental exertion or employment, often settles into the gloom of melancholy and peevishness, or petrifies his feelings by habitual intoxication. From an old man whose gratifications were solely derived from those trivial amusements of which youth only can share, age has cut off almost every source of enjoyment. But

to him who has stored his mind with the information, and can still employ it in the amusement, of letters, this blank of life is admirably filled up. He acts, he thinks, and he feels with that literary world whose society he can at all times enjoy. There is perhaps no state more capable of comfort to ourselves, or more attractive of veneration from others, than that which such an old age affords; it is then the twilight of the passions, when they are mitigated but not extinguished, and spread their gentle influence over the evening of our day, in alliance with reason and in amity with virtue. Mackenzie.

# Exercise 5. Narrative writing.

# FORTITUDE OF THE INDIAN CHARACTER.

A party of the Seneca Indians came to war against the Katawbas, bitter enemies to each other. In the woods the former discovered a sprightly warriour belonging to the latter, hunting in their usual light dress: on his perceiving them he sprung off for a hollow rock four or five miles distant, as they intercepted him from running homeward. He was so extremely swift and skilful with the gun, as to kill seven of them in the running fight before they were able to surround and take him. They earried him to their country in sad triumph; but though he had filled them with uncommon grief and shame for the loss of so many of their kindred, yet the love of martial virtue induced them to treat him, during their long journey, with a great deal more civility than if he had acted the part of a coward.

The women and children, when they met him at their several towns, beat him and whipped him in as severe a manner as the occasion required, according to their law of justice; and at last he was formally condemned to die by the fiery torture. It might reasonably be imagined, that what he had for some time gone through, by being fed with a scanty hand, a tedious march, lying at night on the bare ground, exposed to the changes of the weather, with his arms and legs extended in a pair of rough stocks, and suffering such punishment on his entering into their

hostile towns, as a prelude to those sharp torments to which he was destined, would have so impaired his health, and affected his imagination, as to have sent him to his long sleep, out of the way of any more sufferings.

Probably this would have been the case with the major part of white people under similar circumstances; but I never knew this with any of the Indians: and this coolheaded, brave warriour, did not deviate from their rough lessons of martial virtue, but acted his part so well as to surprise and sorely vex his numerous enemies:—for when they were taking him, unpinioned, in their wild parade, to the place of torture, which lay near the river, he suddenly dashed down those who stood in his way, sprung off, and plunged into the water, swimming underneath like an otter, only rising to take breath, till he reached the opposite shore.

He ascended the steep bank, but, though he had good reason to be in a hurry, as many of the enemy were in the water, and others running, like bloodhounds, in pursuit of him, and the bullets flying around him from the time he took to the river, yet his heart did not allow him to leave them abruptly. He chose to take leave in a formal manner, in return for the extraordinary favours they had done, and intended to do him. So, stopping a moment, to bid them defiance, in the genuine style of Indian gallantry, he put up the shrill war-whoop, as his last salute, till some more convenient opportunity offered, and darted off in the manner of a beast broke loose from its torturing enemies.

He continued his speed, so as to run by about midnight of the same day as far as his eager pursuers were two days in reaching. There he rested, till he happily discovered five of those Indians who had pursued him:—he lay hid a little way off their camp, till they were sound asleep. Every circumstance of his situation occurred to him and inspired him with heroism. He was naked, torn, and hungry, and his enraged enemies were come up with him; but there was now every thing to relieve his wants, and a fair opportunity to save his life, and get great honour and sweet revenge by cutting them off.

-Resolution, a convenient spot, and sudden surprise. would effect the main object of all his wishes and hopes.

He accordingly crept, took one of their tomahawks. and killed them all on the spot—clothed himself, and took a choice gun, and as much ammunition and provisions as he could well carry in a running march. He set off afresh with a light heart, and did not sleep for several successive nights, except when he reclined as usual, a little before day, with his back to a tree.

As it were by instinct, when he found he was free from the pursuing enemy, he made directly to the very place where he had been taken prisoner and doomed to the fiery torture after having killed seven of his enemies. The bodies of these he dug up, burnt them to ashes, and went home in safety with singular triumph.—Other pursuing enemies came, on the evening of the second day, to the camp of their dead people, when the sight gave them a greater shock than they had ever known before. In their chilled war council they concluded, that as he had done such surprising things in his defence before he was captivated, and even after that, in his naked condition, he must surely be an enemy wizard; and that, as he was now well armed, he would destroy them all should they continue the pursuit:—they therfore very prudently returned home.

# EXERCISE 6. Descriptive writing.

#### THE FIRST AND LAST DINNER,

Twelve friends, much about the same age, and fixed by their pursuits, their family connexions, and other local interests, as permanent inhabitants of the metropolis, agreed, one day when they were drinking wine at the Star and Garter at Richmond, to institute an annual dinner among themselves under the following regulations:-That they should dine alternately at each others houses on the first and last day of the year; and the first bottle of wine uncorked at the first dinner should be recorked and put away, to be drunk by him who should be the last of their number; that they should

never admit a new member; that, when one died, eleven should meet, and when another died, ten should meet, and so on; and that, when only one remained, he should, on these two days, dine by himself, and sit the usual hours at his solitary table; but the first time he had so dined, lest it should be the only one, he should then uncork the first bottle, and in the first glass, drink

to the memory of all who were gone.

Some thirty years had now glided away, and only ten remained; but the stealing hand of time had written sundry changes in most legible characters. locks had become grizzled; two or three heads had not as many locks altogether as may be reckoned in a walk of half a mile along the Regent's Canal-one was actually covered with a brown wig—the crow's feet were wisible in the corner of the eye—good old port and warm madeira carried it against hock, claret, red burgundy, and champaigne-stews, hashes, and ragouts, grew into favour-crusts were rarely called for to relish the cheese after dinner—conversation was less boisterous. and it turned chiefly upon politics and the state of the funds, or the value of landed property-apologies were made for coming in thick shoes and warm stockingsthe doors and windows were more carefully provided with list and sandbags—the fire more in request—and a quiet game of whist filled up the hours that were wont to be devoted to drinking, singing, and riotous merri-Two rubbers, a cup of coffee, and at home by eleven o'clock, was the usual cry, when the fifth or sixth glass had gone round after the removal of the cloth. At parting, too, there was now a long ceremony in the hall, buttoning up great coats, tying on woollen comforters, fixing silk handkerchiefs over the mouth and up to the ears, and grasping sturdy walking canes to support unsteady feet.

Their fiftieth anniversary came, and death had indeed been busy. Four little old men of withered appearance and decrepit walk, with cracked voices, and dim rayless eyes, sat down by the mercy of heaven, (as they tremulously declared,) to celebrate, for the fiftieth time, the first day of the year, to observe the frolic compact, which half a century before, they had entered into at the Star and Garter at Richmond; Eight were in their graves! The four that remained stood upon its confines. Yet they chirped cheerily over their glass, though they could scarcely carry it to their lips, if more than half full; and cracked their jokes, though they articulated their words with difficulty, and heard each other with still greater difficulty. They mumbled, they chattered, they laughed, (if a sort of strangled wheezing might be called a laugh,) and as the wine sent their icy blood in warmer pulses through their veins, they talked of their past as if it were but a yesterday that had slipped by them; and of their future as if it were a busy century that lay before them.

At length came the Last dinner; and the survivor of the twelve, upon whose head four score and ten winters had showered their snow, ate his solitary meal. so chanced that it was in his house, and at his table, they celebrated the first. In his cellar, too, had remained. for eight and forty years, the bottle they had then uncorked, re-corked, and which he was that day to uncork again. It stood beside him. With a feeble and reluctant grasp he took the "frail memorial" of a youthful vow. and for a moment memory was faithful to her office. She threw open the long vista of buried years; and his heart travelled through them all: Their lusty and blithesome spring,—their bright and fervid summer,—their ripe and temperate autumn,—their chill, but not too frozen He saw as in a mirror, one by one the laughing companions of that merry hour, at Richmond, had dropped into eternity. He felt the loneliness of his condition, (for he had eschewed marriage, and in the veins of no living creature ran a drop of blood whose source was in his own;) and as he drained the glass which he had filled, "to the memory of those who were gone," the tears slowly trickled down the deep furrows of his aged face.

He had thus fulfilled one part of his vow, and he prepared himself to discharge the other by sitting the usual number of hours at his desolate table. With a heavy heart he resigned himself to the gloom of his own thoughts—a lethargic sleep stole over him—his head fell upon his bosom—confused images crowded into his mind—he babbled to himself—was silent—and when his servant entered the room alarmed by a noise which he heard, he found his master stretched upon the carpet at the foot of the easy-chair out of which he had slipped in an apoplectic fit. He never spoke again, nor once opened his eyes, though the vital spark was not extinct till the following day. And this was the LAST DINNER!

## EXERCISE, 7.

In this exercise, are found examples of the various ornaments of style which are brought to view in the chapter on Literary Taste. In examining them the the student should institute the following enquiries;

1. How is the example to be classed.

2. Viewing it in itself, and in its connexion, is it to be

approved or condemned.

In answering this second enquiry, the principles, on which the attempt to excite emotions of taste is founded, should be fully brought to view.

Example 1. President Kirkland, after mentioning the excitement which attended the public efforts of the late

Fisher Ames as a speaker, says,

"This excitement continued when the cause had ceased to operate. After debate his mind was agitated, like the ocean after a storm, and his nerves were like the shrouds of a ship, torn by the tempest."

Example 2. The attentions of a respectful and affectionate son to his mother are thus described by an anonymous writer;

They are the native courtesies of a feeling mind, shewing themselves amidst stern virtues and masculine energies, like gleams of light on points of rocks."

Example 3. Say, in his Political Economy, when describing the condition of the labourer in a Manufacture 19\*

turing establishment, whose only occupation has been to fabricate a part of some article—the head of a pin perhaps, uses the following expression;

"He is, when separated from his fellow-labourers, a mere adjective, without individual capacity or substantive importance."

EXAMPLE 4.—"Prayer must be animated. The arrow that would pierce the clouds, must part from the bent bow and the strained arm."

Example 5. The following passage is from W. Irving.

"I recollect hearing a traveller of poetical temperament, expressing the kind of horrour which he felt in beholding, on the banks of the Missouri, an oak of prodigious size, which had been in a manner overpowered by an enormous wild grape vine. The vine had clasped its huge folds round the trunk, and from thence had wound about every branch and twig, until the mighty tree had withered in its embrace. It seemed like Laoco n struggling ineffectually in the hideous coils of the monster Python. It was the lion of trees perishing in the embraces of a vegetable Boa."

Example 6. Webster in his address to General La Fayette has the following passage;

"Sir, we have become reluctant to grant monuments and eulogies—our highest and best honours, further. We would gladly hold them yet back from the little remnant of that immortal band. Serus in exlum redeas."

Example 7.—"Mind is the great lever of all things,"

Example 8. The following passage is addressed to time.

"Go, bind thine ivy o'er the oak, And spread thy rich embroidered cloak Around his trunk the while; Or deck with moss the abbey wall, And paint grotesque the Gothic hall, And sculpture with thy chissel small The monumental pile."

EXAMPLE 9.—"Thus she (the vessel) kept on, away up the river, lessening and lessening in the evening sunshine, until she faded from sight like a little white cloud melting away in the summer sky:"

Example. 10. Ferguson, the Scotch poet, was in poverty and distress. A friend sent relief, but it did not arrive till after his death. Of this generous act it is said,

"It fell a sun-beam on the blasted blossom."

EXAMPLE 11.—"The husbandman sees all his fields and gardens covered with the beauteous creations of his own industry; and sees like God, that all his works are good."

EXAMPLE 12. Literary immortality is a mere temporary rumour, a local sound. Like the tone of a bell, it fills the ear for a moment—lingering transiently in echo—and then passing away, like a thing that was not!

Example 13. Dr. Appleton thus closes an address to a Peace Society;

"This society and others, formed for the same object, both in this country and in Europe, may now be compared to light clouds, far distant from each other, and "no bigger than a man's hand. It is for divine wisdom to determine, whether these clouds shall be speedily attenuated and dissolved; or whether they shall be thickened and enlarged, and uniting with others, yet to be formed in the intermediate spaces, shall cover all the heavens, and shall distil the dew of Heaven; the dew that descended on the mountains of Zion."

Example 14. The following is from Canning's Speech at Portsmouth, England.

"Our present repose is no more a proof of inability to act, than the state of inertness and inactivity, in which I have seen those mighty masses that float in the waters above your town, is a proof that they are devoid of strength and incapable of being fitted for action. You well know how soon one of those stupendous masses, now reposing on their shadows in perfect stillness—how soon, upon any call of patriotism or of necessity, it would assume the likeness of an animated thing, instinct with life and motion; how soon it would ruffle, as it were, its swelling plumage; how quickly it would put forth all its beauty and bravery; collect its scattered elements of strength, and awaken its dormant thun-Such as is one of these magnificent machines, when springing from inaction into a display of its might, such is England herself, while apparently passive and motionless. she silently concentrates the power to be put forth on adequate occasion."

Example 15. The following is from the inaugural address of Professor Frisbie.

"Mrs. Edgeworth has stretched forth a powerful hand to the impotent in virtue; and had she added, with the apostle, in the name of Jesus of Nazareth, we should almost have expected miracles from its touch."

Example 16. The same writer describing the influence

of the poems of Byron says,

"They are the scene of aSummer evening, where all is tender and beautiful and grand; but the damps of disease descend with the dews of heaven, and the pestilent vapours of night are breathed in with the fragrance and balm, and the delicate and fair are the surest victims of the exposure."

EXAMPLE 17.

A goodly night! the cloudy wind, which blew
From the Levant, hath crept into its cave,
And the broad moon hath brightened."

Example 18. In a poem of Haley's the following lines are addressed to Mr. Gibbon.

"Humility herself, divinely mild,
Sublime religion's meek and modest child,
Like the dumb son of Crœsus in the strife
When force assailed his father's sacred life,
Breaks silence, and with filial duty warm,
Bids thee revere her parent's hallowed form."

Example 19. The following is from Kennilworth;

"The mind of England's Elizabeth was like one of those ancient Druidical monuments, called Rocking-stones. The finger of Cupid, boy as he is painted, could put her feelings in motion, but the power of Hercules could not have destroyed their equilibrium."

Example 20. Another from the same author.

"The language of Scripture gave to Macbriar's exhortation, a rich and solemn effect, like that which is produced by the beams of the sun, streaming through the storied representation of saints and martyrs on the Gothic window of some ancient cathedral."

Example 21. The following is from Percival;

"The quiet sea, That like a giant resting from his toil, Sleeps in the morning sun." · Example.-"You row of visionary pines,

By twilight glimpse discovered; mark! how they flee

From the fierce sea blast, all their tresses wild Streaming before them."

Example 23. The following is from Smollet's history.

"The bill underwent a great variety of alterations and amendments, which were not effected without violent contests. At length, however, it was floated through both houses on the tide of a great majority, and steered into the safe harbour of royal approbation."

EXAMPLE 24. "We are now advancing from the starlight of circumstance, to the daylight of discovery, the sun of certainty is melting the darkness, and we are arrived at facts admitted by both parties."

### EXERCISE 8.

The examples in this exercise are designed to illustrate the rules and cautions, which are found in the section on Verbal Criticism, and on Sentences.

1. You stand to him in the relation of a son; of consequence you should obey him.

2. He came toward me and immediately fell backward.

His sermon was an extempore performance.
 It is exceeding dear and scarce to be obtained.

5. He came afterward and apologized.

6. He dare not do it at present, and he need not.

7. Whether he will or no, I care not.8. He is vindicative in his disposition.

These conditions were accepted of by the conquerors,10. I have followed the habit of rising early in the morning, till it has become a custom with me.

11. You have not money responsible to your views.

. 12. They hold their own fortunes synonymous with those of their country,

13. Though some men reach the regions of wisdom by this path, it is not the most patent rout.

14. He succeeded by dint of application, though he is not now a whit better.

15. I expect he was the man you saw.

16. The church was pewed after the old fashion,

17. I will have mercy and not sacrifice.

18. An eloquent speaker may give more, but cannot give more convincing arguments, than this plain man afforded.

19. We do those things frequently, that we repent of af-

terwards.

20. By greatness, I do not mean the bulk of any single object, but the largeness of a whole view.

21. It would appear, that for the cause of liberty, though

paradoxical, neither hopes nor fears can be too sanguine.

22. How few there are at the present day, who are willing to make any sacrifice of their feelings or property for the public good. When by so doing they might ultimately benefit themselves and society.

23. One would think that more sophists than one, had a

finger in these letters.

24. I have settled the meaning of those pleasures of imagination, which are the subject of my present undertaking, by

way of introduction, in this paper.

25. As it is necessary to have the head clear as well as the complexion, to be perfect in this part of learning, I rarely mingle with the men, but frequent the tea-tables of the ladies.

26. Many act so directly contrary to this method, that from a habit of saving time and paper, which they acquired at the university, they write in so diminutive a manner, that

they can hardly read what they have written.

27. Dr. Prideaux used to relate, that when he brought the copy of his "Connexion of the Old and new Testament" to the Bookseller, he teld him it was a dry subject, and the printing could not be safely ventured upon, unless he could enliven the work with a little humour.

From the following example the student may learn in what manner long and involved sentences may be broken up and made more plain; and also that the same ideas may be expressed in different forms as the occasion may require.

Since it is better to enter on the unaccustomed scenes of the world with that sorrow and dejection, which will make us heedful to our ways, rather than with an elation and giddiness which is careless of the present and looks not to that which is to come, it is well that the breaking up of the attachments of our youth should for a time give us pain, and that then we should be warned to prepare ourselves, for the pursuits of life in such a manner, that we may obtain to ourselves other sources of happiness, which shall recompence us in a degree for those which are lost."

This sentence is long and involved. It may be improved by breaking it up into distinct sentences, and still further by changing the arrangement of its different clauses. I shall first divide it into several sentences.

"It is better for us to enter on the accustomed scenes of the world with that sorrow and dejection, which will make us heedful to our ways, rather than with an elation and giddiness, which is careless of the present and looks not at that which is to come. Hence it is well perhaps that we are subjected to that pain, which attends the breaking up of the attachments of youth. We are thus warned to prepare ourselves for the pursuits of life. We are thus taught to obtain for ourselves other sources of happiness, which may recompence us for those which are lost."

The sentence may assume another form by changing the order of its members.

"It is well perhaps that the breaking up of the attachments of youth should for a time give us pain. We then enter on the unaccustomed scenes of the world with that sorrow and dejection, which will make us heedful to our ways, instead of an elation and giddiness, which is careless of the present and looks not at that which is to come. We are warned to prepare curselves for the pursuits of life in such a manner, as that we may obtain to ourselves other sources of happiness, which shall recompence us in a degree for those which are lost."

The sentence may assume another form, should the occasion and nature of the performance in which it is found, require.

"The breaking up of the attachments of youth gives us pain. This is well. We are warned to prepare ourselves for the pursuits of life. We are incited to obtain fer ourselves other and different sources of happiness. Who would enter on the unaccustomed scenes of life with an elation and giddiness careless of the present and of the future? Better is it that we be familiar with sorrow and dejection, and thus take heed to our ways:"

## EXERCISE 9.

The examples in this Exercise are particularly designed to lead the student to notice the characteristic traits of different styles; and have been selected with reference to what is said on this subject in the chapter on Style. They are arranged miscellaneously, and without naming the authors, that the examination may call into exercise the knowledge and skill of the student.

Example 1. "From him also was derived the wonderful workmanship of cur frames-the eye, in whose orb of beauty is pencilled the whole orbs of heaven and of earth, for the mind to peruse and know and possess and rejoice over, even as if the whole universe were her own—the ear, in whose vocal chamber are entertained harmonious numbers, the melody of rejoicing nature, the welcomes and salutations of friends, the whisperings of love, the voices of parents and of children, with all the sweetness and the power that dwell upon the tongue of man.-His also is the gift of the beating heart, flooding all the hidden recesses of the human frame with the tide of life his the cunning of the hand, whose workmanship turns rude and raw materials to such pleasant forms and wholesome uses,—his the whole vital frame of man, which is a world of wonders within itself, a world of bounty, and, if rightly used, a world of the finest enjoyments.—His also are the mysteries of the soul within—the judgment, which weighs in a balance all contending thoughts, extracting order from confusion; the memory, recorder of the soul, in whose books are chronicled the accidents of the changing world, and the fluctuating moods of the mind itself; fancy, the eye of the soul, which scales the heavens and circles round the verge, and circuits of all possible existence; hope, the purveyor of happiness, which peoples the hidden future with brighter forms and happier accidents than ever possessed the present, offering to the soul the foretaste of every joy, whose full bosom can cherish a thousand objects without being impoverished, but rather replenished, a storehouse in-

exhaustible towards the brotherhood and sisterbood of this earth, as the storehouse of God is inexhaustible to the universal world; and conscience, the arbitrator of the soul, and the touchstone of the evil and the good, whose voice within our breast is the echo of the voice of These, all these, whose varied action and movement constitutes the maze of thought, the mystery of life, the continuous chain of being-God hath given up to know that we hold of his hand, and during his please

ure, and out of the fullness of his care."

. Example 2. "One great cause of our insensibility to the goodness of the Creator is the very extensiveness of his bounty. We prize but little, what we share only incommon with the rest, or with the generality of our spe-When we hear of blessings, we think forthwithof successes, of prosperous fortunes, of honors, riches, preferments, i. e. of those advantages and superiorities over others, which we happen either to possess, or tobe in pursuit of, or to covet. The common benefits of our nature entirely escape us. Yet these are the great These constitute, what most properly ought to things. be accounted blessings of Providence; what alone, if we might so speak, are worthy of its care. Nightly rest and daily bread, the ordinary use of our limbs, and senses, and understandings, are gifts which admit of no comparison with any other. Yet, because almost every man we meet with possesses these, we leave them out of our enumeration. They raise no sentiment : they move no gratitude. Now, herein, is our judgment perverted by our selfishness. A blessing ought in truth to be the more satisfactory, the bounty at least of the donor is rendered more conspicuous, by its very diffusion, itscommonness; by its falling to the lot, and forming the happiness, of the great bulk and body of our species, as well as of ourselves. Nay even when we do not possess it, it ought to be matter of thankfulness that others do. But we have a different way of thinking. distinction. That I don't quarrel with ; but we can see nothing but what has distinction to recommend it. This necessarily contracts our view of the Creater's beneficeace within a narrow compass and nost unjustly. It

le in those things which are so common as to be no disthaction, that the amplitude of the divine benignity is gerceived.

Example 3. "True despatch is a rich thing; for time is the measure of business, as money is of wares; and business is bought at a dear hand where there is small despatch. The Spartans and Spaniards have been noted to be of small despatch: "Mi venga la muerte de Spanga,"-" Let my death come from Spain;" for then it will be sure to be long in coming.

· Give good hearing to those that give the first information in business, and rather direct them in the beginning than interrupt them in the continuance of their speeches; for he that is put out of his own order will go forward and backward, and be more tedious while he waits upon his memory, than he could have been if he had gone on in his own course; but sometimes it is seen that the moderator is more troublesome than the

· Iterations are commonly loss of time; but there is no such gain of time as to iterate often the state of the question; for it chaseth away many a frivolous speech as it is coming forth. Long and curious speeches are as fit for despatch, as a robe, or mantle, with a long train, is for a race. Prefaces, and passages, and excusations. and other speeches of reference to the person, are great wastes of time; and though they seem to proceed of modesty, they are bravery. Yet beware of being too material when there is any impediment, or obstruction. in men's wills; for preoccupation of mind ever requireth preface of speech, like a fomentation to make the unguent enter.

Above all things, order, and distribution, and singling out of parts, is the life of despatch: so as the distribution be not too subtile: for he that doth not divide will never enter well into business; and he that divideth too much will never come out of it clearly. To choose time is to save time; and an unseasonable motion is but beating the air. There be three parts of business: the preparation; the debate, or examination; and the perfection; whereof, if you look for despatch, let the middle only be the work of many, and the first and last the work of few. The proceeding upon somewhat conceived in writing doth for the most part facilitate despatchs, for though it should be wholly rejected, yet that negative is more pregnant of direction than an indefinite as

ashes are more generative than dust."

Example 4. "When public bodies are to be addressed on momentous occasions, when great interests are at stake, and strong passions excited, nothing is valuable, in speech, farther than it is connected with high intellectual and moral endowments. Clearness, force, and carnestness are the qualities which produce conviction. True eloquence, indeed, does not consist in speech. not be brought from far. Labour and learning may toil for it, but they will toil in vain. Words and phrases may be marshalled in every way, but they cannot compass it. It must exist in the man, in the subject, and in the occasion. Affected passion, intense expression, the pump of declamation, all may aspire after it-they cannot reach It comes, if it come at all, like the outbreaking of a mountain from the earth, or the bursting forth of volcanic fires, with spontaneous, original, native force. graces taught in the schools, the costly ornaments, and studied contrivances of speech, shock and disgust men, when their own lives, and the fate of their wives, their children, and the country, hang on their decision of the Then words have lost their power, rhetoric is vain, and all elaborate oratory contemptible. genius itself then feels rebuked, and subdued, as in the Then, patriotism is elpresence of higher qualities. oquent; then, self-devotion is eloquent. The clear conception, out-running the deductions of logic, the high purpose, the firm resolve, the dauntless spirit, speaking on the tongue, beaming from the eye, informing every feature, and urging the whole man onward, right onward to his object—this, this is eleganence; or rather it is something greater and higher than all eloquence, it is action. noble, sublime, and godlike action."

Example 5. "Conceive a man to be standing on the margin of this green world; and that, when he looked towards it, he saw abandance smiling upon every field,

and all the blessings which earth can afford, scattered in profusion throughout every family, and the light of the sun sweetly resting upon all the pleasant habitations, and the joys of human companionship brightening many a happy circle of society,—conceive this to be the general character of the scene upon one side of the contemplation; and that on the other, beyond the verge of the goodly planet on which he was situated, he could descry nothing but a dark and fathemless unknown.

Think you that he would bid a voluntary adieu to all the brightness and all the beauty that were before him upon earth, and commit himself to the frightful solitude away from it. Would he leave its peopled dwelling places, and become a solitary wanderer through the fields of nonentity? It space offered him nothing but a wilderness, would he for it abandon the homebred scenes of life and cheerfulness that lay so near, and exerted such a power of urgency to detain him? Would not he cling to the regions of sense, and of life and of society;—and shrinking away from the desolation that was beyond it, would he not be glad to keep his firm footing on the territory of this world, and to take shelter under the silver canopy that was stretched over it?

But if, during the time of his contemplation, so me hapmy island of the blessed floated by; and there had burst moon his senses the light of its surrassing glories, and its sounds of sweeter melody; and he clearly saw. that there, a purer beauty rested upon every field, and a more heartfelt for spread itself upon all the families: and he could discern there, a peace and a piety, and a benevolence, which put a moral gladness into every bosom, and united the whole society in a rejoicing sympathy with each other, and with the beneficent Father of. them all ;-could be further see, that pain and mortality were there unknown; above all, that signals of welcome were hung out, and an avenue of communication was made for him ;--perceive you not, that what was before the wilderness, would become the land of invitation; and that now the world would be the wilderness? What unpeopled space could not do, can be done by space teeming with beatific scenes, and beatific society,

And let the existing tendencies of the heart be what they may to the scene that is near and visibly around us, still if another stood revealed to the prospect of man, either through the channel of faith, or through the channel of his senses,—then, without violence done to the constitution of his moral nature, may he die unto the present world, and live to the lovelier world that stands

in the distance away from it,"

Example 6. "Such was Napoleon Bonaparte. But some will say, he was still a great man. This we mean not to deny. But we would have it understood, that there are various kinds or orders of greatness, and that the highest did not belong to Bonaparte. There are different orders Among these the first rank is unquesof greatness. tionably due to moral greatness, or magnanimity; to that sublime energy, by which the soul, smitten with the love of virtue, binds itself indissolubly, for life and for death, to truth and duty; espouses as its own the interest of human nature; scorns all meanness and defies all peril; hears in its own conscience a voice loudor than threatnings and thunders; withstands all the powers of the universe, which would sever it from the cause of freedom, virtue, and religion; reposes an unfaltering trust in God in the darkest hour, and is ever 'ready to be offered up' on the altar of its country or of mankind. Of this moral greatness, which throws all other forms of greatness into obscurity, we see not a trace or a spark. in Napoleon. Though clothed with the power of a God, the thought of consecrating himself to the introduction. of a new and higher era, to the exaltation of the character and condition of his race, seems never to have dawned on his mind. The spirit of disinterestedness and self-sacrifice seems not to have waged a moment's war with self-will and ambition. His ruling passions were singularly at variance with magnanimity. Moral greatness has too much simplicity, is too unostentatious, too self-subsistent, and enters into others' interests with too much heartiness, to live a day for what Napoleon always lived, to make itself the theme, and gaze, and wonder of a duzzled world.—Next to moral, comes intellectual greatness, or genius in the highest sense of that 20\*

word; and by this, we mean that sublime capacity of thought, through which the soul, smitten with the love of the true and the beautiful, essays to comprehend the universe, soars into the heavens, penetrates the earth, penetrates itself, questions the past, anticipates the feture, traces out the general and all comprehending laws. of nature, binds together by innumerable affinities and relations all the objects of its knowledge, and, not satisfied with what is finite, frames to itself ideal excellence, loveliness and grandeur. This is the greatness. which belongs to philosophera, inspired poets, and to the master spirits in the fine arts.—Next comes the greatness of action; and by this we mean the sublime power, of conceiving and executing hold and extensive plans; constructing and bringing to bear on a mighty object a complicated machinery of means, energies, and arrangsments, and of accomplishing great outward effects. To this head belongs the greatness of Bonaparte, and that he possessed it, we need not prove, and none will be bardy enough to deny. A man who raised himself from obscurity to a throne, who changed the face of the world, who made himself felt through powerful and civilized nations, who sent the terror of his name across seas and oceans, whose will was pronounced and feared as destiny. whose donatives were crowns, whose antechamber was thronged by aubmissive princes, who broke down the awful barrier of the Alps and made them a highway, and whose fame was spread beyond the boundaries of civilization to the steppes of the Cossack, and the deserts of the Arab; a man, who has left this record of himself in history, has taken out of our hands the question whether he shall be called great. All must concode to. him a sublime power of action, as energy equal to great effects."

Example 7: "The taste of the English in the cultivation of land, and in whit is called landscape gardening, is unrivalled. They have studied nature intently, and discovered an exquisite whise of her beautiful forms and harmonious combinations. Those charms, which in other countries, she lavishes in wild solitudes, are there assumbled round the haddes of domestic life. They

seem to have caught her coy and furtive graces, and spread them, like witchery, about their rural abodes.

Nothing can be more imposing than the magnificence of English park scenery. Vast lawns that extend like sheets of vivid green, with here and there clumps of gigantic trees, heaping up rich piles of foliage. The solution pomp of groves and woodland glades, with the deer twooping in silent berds across them; the hare, bounding away to the covert; or the pheasant, suddenly bursting upon the wing. The brook, taught to wind in natural meanderings, or expand into a glassy lake—the sequestered pool, reflecting the quivering trees, with the yellow leaf sleeping on its bosom, and the trout roaming fearlessly about its limped waters: while some rustic temple, or sylvan statue, grown green and dank with age, gives an air of classic sanctity to the seclusion.

These are but a few of the features of park scenery; but what most delights me, is the creative talent with which the English decorate the unostentatious abodes of middle life. The rudest habitation, the most unpromising and scenty portion of land, in the hands of an Englishman of taste, becomes a little paradise. With a nicely discriminating eye, he seizes at once upon its capabilities, and pictures, in this mind the future land-The sterile spot grows into loveliness under his hand; and yet the operations of art which produce the effect are scarcely to be perceived. The cherishing and training of some trees; the cautious pruning of others ; the nice distribution of flowers and plants of tender and graceful foliage; the introduction of a green slope of velvet turf; the partial opening to a peep of blue . distance, or silver gleam of water—all these are managsed with a delicate tact, a pervading yet quiet assiduity, like the magic touchings with which a painter finishes up a favourite picture.

To this mingling of cultivated and rustic society may also be attributed the russ feeling that runs through Elitish literature; the frequent use of illustrations from rural life; those incomparable descriptions of nature, that abound in the British posts—that have continued down from "the Flower, and the Legf" of Chancer,

and have brought into our closets all the freshness and? fragrance of the dewy landscape. The pastoral writers of other countries appear as if they had paid nature an occasional visit, and become acquainted with her general charms; but the British poets have lived and revelled with her—they have wooed her in her most secret haunts—they have watched her minute caprices. A spray could not tremble in the breeze—a leaf could not rustle to the ground—a diamond drop could not patter in the stream—a fragrance could not exhale from the humble violet, nor a daisy unfold its crimson tints to the morning, but it has been noticed by these impassioned and delicate observers, and wrought up into some beautiful morality."

Example 8. "Every thing looked smiling about us as we embarked. The morning was now in its freshness, and the path of the breeze might be traced over the lake, wakening up its waters from their sleep of the night. The gay golden-winged birds that haunt the shores, were in every direction, shining along the lake, while, with a graver consciousness of beauty, the swan and pelican were seen dressing their white plumage in the mirror of its wave. To add to the animation of the scene, a sweet tinkling of musical instruments came, at intervals, on the breeze, from boats at a distance, employed thus early in pursuing the fish of the waters; that suffer themselves to be decoyed into the nets by music.

The banks of the canal were then luxuriantly wooded. Under the tufts of the light and towering pain were seen the orange and the citron, interlacing their boughs; while, here and there, huge tamarisks thickened the shade, and, at the very edge of the bank, the willow of Babylon stood bending its graceful branches into the water. Occasionally, out of the depth of these groves, there shone a small temple or pleasure house;—while now and then an opening in their line of foliage allowed the eye to wander over extensive fields, all covered with beds of those pale sweet roses, for which the district of Egypt is so celebrated. The activity of the morning hour was visible every where. Flights of doves

and lapwings were flattering among the leaves, and the white heron, which had roosted all night in some date tree, now stood sunning its wings on the green bank; or floated like living silver, over the flood. The flowers, too, both of land and of water, looked freshly awakened;—and, most of all, the superb lotus, which had risen with the sun from the wave, and was now holding up her chalice for a full draught of his light.

Such were the scenes that now passed before my eyes, and mingled with the reveries that floated through my mind, as our boat with its high, capacious sail, swept

over the flood. \* \* \* \* \* \*

Meanwhile the sun had reached his meridian. The busy hum of the morning had died gradually away, and all around were sleeping in the hot stillness of the noon. The Nile goose, folding her splendid wings, was lying motionless on the shadow of the sycamores in the water. Even the nimble birds upon the banks seemed to move more lang ishing, as the light fell upon their gold and azure hues. Overcome as I was with watching, and weary with thought, it was not long before I yielded to the becalming influence of the hour. I felt my eyes close

and in a few minutes fell into a profound sleep."

Example 9. "Nearer the houses, we perceive an ample spread of branches, not so statuly as the oaks, but more amiable for their annual services. A little while ago I beheld them; and all was one beauteous, boundless waste of blossoms. The eye marvelled at the lovely sight, and the heart rejoiced in the prospect of autummal plenty. But now the blooming maid is resigned for The flower is fallen, and the fruit. the aseful matron. swells out on every twig .- Breathe soft, ye winds! O spare the tender fruitage, ye surly blasts! Let the pear-tree suckle her jucy progeny, till they drop intoour hands, and dissolve in our mouths. Let the plumhang unmolested upon her boughs, till she fatten her delicious flesh, and cloud her polished skin with blue. And as for the apples, that staple commodity of our orchards, let no injurious shocks precipitate them immaturely to the ground; till revolving suns have tinged. them with a ruddy complexion, and conc cted them into an exquisite flavour. Then, what copiess heards, of what burnished rinds, and what delightful relishes, will replenish the store-room! Some, to present us with an early entertainment, and refresh our palates amidst the sultry heats. Some, to borrow ripeness from the falling snows, and carry autumn into the depths of winter. Some, to adorn the salver, make a part of the dessert, and give an agreeable close to our feasts. Others, to fill our vats with a foaming flood, which, mellowed by age, may sparkle in the glass, with a liveliness and del-

icacy little inferior to the blood of the grape.

If it be pleasing to behold their orderly situation, and their modest beauties; how much more delightful, to consider the advantages they yield! What a fund of choice accommodations is here! what a source of wholesome dainties! and all for the enjoyment of man. Why does the parsley, with her frizzled locks, shag the border : or why the celery, with her whitening arms perforate the mold, but to render his soups savoury? asparagus shoots its tapering stems, to offer him the first fruits of the season; and the artichoke spreads its turgid top, to give him a treat of vegetable marrow. The tendrills of the cucumber creep into the sun and. though basking in its hottest rays, they secrete for their master, and barrel up for his use, the most cooling juices of the soil. The beans stand firm, like files of embattled troops; the peas rest upon their props, like so many companies of invalids; while both replenish their pods with the fatness of the earth, on purpose to pour it on their owner's table.—Not one species, among all this variety of herbs, is a cumberer of the ground."

Example 10. "And now what shall we say to these things? Are they the dreams of a fervid imagination, or are they the words of truth and soberness? Will our blessings be perpetuated, or shall ours be added to the ruined republics that have been? Are we assembled to day to bestow funeral honours upon departed glory, or with united counsels and hearts to strengthen the things that remain? Weak indeed must be the faith that wavers now, and sinks amid waves less terrific, and prospects more cheering, than any which our Fathers

ever saw. Were it dark even as midnight, and did the waves run high, and dash loud and angry around us still our faith would not be dismayed: still with our Fathers we would believe, "Qui transtulit sustinet;" and still would we rejoice in the annunciation of Him that sitteth upon the throne, "Behold I create all things new." Our anchor will not fail-our bark will not founder; for the means of preservation will be used, and the God of our Fathers will make them effectual. The memory of our Fathers is becoming more precious. Their institutions are commanding a higher estimation. convictions are felt of the importance of religion; and more extended and vigorous exertions are made to balance the temptations of prosperity by moral power-Christians are ceasing from their jealousies, and concentrating their energies. The nation is moved, and beginning to enrol itself in various forms of association, for the extension of religion at home and abroad. Philosophers and patriots, statesmen and men of wealth, are begining to feel that it is righeousness only which exalteth a nation; and to give to the work of moral renovation their arguments, the power of their example, the impulse of their charity. And the people, weary of political collision, are disposed at length to build again those institutions which in times of contention, they had either-neglected or trodden down. Such an array of moral influence as is now comprehended in the great plan of charitable operations, was never before brought to bear upon the nation. It moves onward, attended by fervent supplications, and followed by glorious and unceasing effusions of the Holy Spirit. The god of this world feels the shock of the onset, and has commenced his retreat; and Jesus Christ is pressing onward from conquering to conquer; nor will he turn from his purpose, nor cease from his work, until he hath made all things new."

Example 11. "But we hope better things of our country. In the great Lancastrian school of the nations, liberty is the lesson, which we are appointed to teach. Masters we claim not, we wish not, to be, but the Monitors we are of this noble doctrine. It is taught in our

settlement, taught in our revolution, taught in our govenment; and the nations of the world are resolved to learn. It may be written in sand and effaced, but it will be written again and again, till hands now fettered in slavery shall nobly and fairly trace it, and hps, that now stammer at the noble word, shall sound it out in the cars of their despots, with an emphasis to waken the Some will comprehend it and practice it at first: others must wrestle long with the old slavish doctrines; and others may abuse it to excess, and cause it to be blasphemed awhile in the world. But it will still be taught and still repeated, and must be learned by all; by old and regenerate communities to revive their youth: by springing colonies to hasten their progress. the example before them of a free representative government—of a people governed by themselves,—it is no more possible that the nations will long bear any other. than that they should voluntarily dispense with the art of printing or the mariner's compass. It is therefore plainly no age for Turks to be stirring. It is as much as men can do, to put up with christian, with civilized, yea, with legitimate masters. The Grand Seignior is a half-century too late in the world. It requires all people's rationce to be oppressed and ground to the dust, by the parental sway of most faithful, most catholic, most christian princes Fatigued as they are with the Holv Alliance. it were preposterous to suppose that they can long submit to a horde of Tartarian infidels. The idea that the most honorable, the most responsible, the most powerful office in the state, can, like a vile heirloom, follow the descent, is quite enough to task the forbearance of this bold and busy time. What then shall become of viziers and sultans, when ministers are bewildered in their cabinets, and kings are shaken on their thrones? of arming their mishelieving hosts against a neople, who have taken hold of liberty, and who will be free, let themrejoice that great and little Bucharia are still vacant. and take up their march for the desert."

Example 12. "I know not how it has happened, but it really seems, that, whilst his Grace was meditating his well-considered censure upon me, he fell into a sort of

sleep. Homer nods; and the duke of Bedford may dream; and as dreams (even his golden dreams) are apt to be ill-pieced and incongruously put together, his grace preserved his idea of reproach to me, but took the subject-matter from the crown-grants to his own family. This is "the stuff of which dreams are made," that way of putting things together his grace is perfectly in the right. The grants to the house of Russel were so enormous, as not only to outrage economy, but even to stagger credibility. The duke of Bedford is the leviathan among all the creatures of the crown. bles about his unwieldy bulk; he plays and frolicks in the ocean of royal bounty. Huge as he is, and whilst "he lies floating many a rood," he is still a creature. His ribs, his fins, his whalebone, his blubber, the very spiracles through which he spouts a torrent of brine against his origin, and covers me all over with the spray, -every thing of him and about him is from the throne. . Is it for him to question the dispensation of the royal fa-

Had it pleased God to continue to me the hopes of succession, I should have been according to my mediocrity, and the mediocrity of the age I live in, a sort of founder of a family; I should have left a son, who, in all the points in which personal merit can be viewed, in science, in erudition, in genius, in taste, in honour, in generosity, in humanity, in every liberal sentiment, and every liberal accomplishment, would not have shewn himself inferiour to the duke of Bedford, or to any of those whom he traces in his line. His grace very soon would have wanted all plausibility in his attack upon that provision which belonged more to mine than to me. He would soon have supplied every deficiency, and symmetrized every disproportion. It would not have been for that successor to resort to any stagnant wasting reservoir of merit in me, or in any ancestry He had in himself a salient, living spring, of generous and manly action. Every day he lived he would have re-purchased the bounty of the crown, and ten times more, if ten times more be had received. He was made a public creature; and

had no enjoyment whatever, but in the performance of some duty. At this exigent moment, the loss of a fin-

ished man is not easily supplied.

But a disposer whose power we are little able to resist, and whose wisdom it behaves us not at all to dispute: has ordained it in another manner, and (whatever my querulous weakness might suggest) a far better. storm has gone over me; and I lie like one of those old oaks which the late hurricane has scattered about me. I am stripped of all my honours; I am torn up by the roots, and lie prostrate on the earth! There, and prostrate, I most unfeignedly recognise the divine justice, and in some degree submit to it. But whilst I humble myself before God, I do not know that it is forbidden to repel the attacks of unjust and inconsiderate men. The patience of Job is proverbial. After some of the convulsive struggles of our irritable nature, he submitted himself, and repented in dust and ashes. But even so. I do not find him blamed for reprehending, and with a considerable degree of verbal asperity, those ill natured neighbours of his, who visited his dunghill to read moral. political, and economical lectures on his misery. alone. I have none to meet my enemies in the gate. Indeed, my lord. I greatly deceive myself, if in this hard season I would give a peck of refuse wheat for all that is called fame and honour in the world. This is the ap-It is a luxury; it is a privipetite but of a few. lege: it is an indulgence for those who are at their ease. But we are all of us made to shun disgrace, as we are made to shrink from pain, and poverty, and disease. It is an instinct; and under the direction of reason, instinct is always in the right. I live in an inverted They who should have succeeded me have gone They who should have been to me as posbefore me. terity are in the place of ancestors. I owe to the dearest relation (which ever must subsist in memory) the act of piety, which he would have performed to me; I owe it to him to show that he was not descended, as the duke of Bedford would have it, from an unworthy parent."

Example 13, "They stood pretty high upon the side of the glen, which had suddenly opened into a sort of amphitheatre to give room for a pure and profound lake of a few acres extent, and a space of level ground around it. The banks then arose every where steeply, and in some places were varied by rocks-in others covered with the copse which run up, feathering their sides lightly and irregularly, and breaking the uniformity of the green pasture-ground. Beneath, the lake discharged itself into the huddling and tumultuous brook, which had been their companion since they entered the glen. the point at which it issued from its "parent lake" stood the ruins which they had come to visit. They were not of great extent; but the singular beauty, as well as wild sequestered character of the spot on which they were situated gave them an interest and importance superior to that which attaches itself to the architectural remains of greater consequence, but placed near to ordinary houses, and possessing less romantic accompaniments. The eastern window of the church remained entire, with all its ornaments and tracery work, and the sides upheld by light flying buttresses, whose airy support, detached from the wall against which they were placed, and ornamented with pinnacles and carved work, gave a variety and lightness to the building. The roof and western end of the church were completely ruinous, but the latter appeared to have made one side of a square, of which the ruins of the conventual buildings, formed other two, and the gardens a fourth. The side of these buildings. which overhung the brook, was partly founded on a steep and precipitous rock; for the place had been occasionally turned to military purposes, and had been taken, with great slaughter, during Montrose's wars. ground formerly occupied by the garden was still marked by a few orchard trees. At a greater distance from the buildings were detached oaks, and elms, and chesnuts, growing singly, which had attained great size. The rest of the space between the ruins and the hill was a close-cropt sward, which the daily pasture of the sheep. kept in much finer order than if it had been subjected to

the scythe and broom. The whole scene had a repose, which was still and affecting without being monotonous. The dark, deep basin, in which the clear blue lake reposed, reflecting the water-lilies which grew on its surface, and the trees which here and there threw their arms from the banks, was finely contrasted with the haste and tumult of the brook which broke away from the outlet, as if excaping from confinement, and hurried down the glen, wheeling down the base of the rock on which the ruins were situated, and brawling in foam and fury with every shelve and stone which obstructed its passage. A similar contrast was seen between the level green meadow, in which the ruins were situated, and the large timber trees which were scattered over it, compared with the precipitous banks which arose at a short distance around, partly fringed with light and feathery underwood, partly rising in steeps clothed with purple heath, and partly more abruptly elevated into fronts of grey rock, chequered with lichen, and those hardy plants which find root in the most arid crevices of the craigs."

Example 14. "It is nearly impossible for me to convey to my readers an idea of the "vernal delight," felt, at this period, by the Lay Preacher, far declined in the vale of years. My spectral figure, pinched by the rude gripe of January, becomes as thin as that "dagger of lath," employed by the vaunting Falstaff; and my mind, affected by the universal desolation of Winter, is nearly as vacant of joy and bright ideas, as the forest is of

leaves, and the grove is of song.

Fortunately, for my happiness, this is only periodical spleen. Though, in the bitter months, surveying my extenuated body, I exclaim, with the melancholy prophet, "My leanness, my leanness, wo unto me!" and though, adverting to the state of my mind, I behold it, "all in a robe of darkest grain;" yet, when April and May reign in sweet vicissitude, I give, like Horace, care to the winds: and perceive the whole system excited, by the potent stimulus of sunshine.

An ancient hard, of the happiest descriptive powers, and who noted objects, not only with the eye of a poet,

but with the accuracy of a philosopher, says, in a short poem, devoted to the praises of mirth, that

"Young and old come forth to play, On a sunshine holiday."

In merry Spring-time, not only birds, but melancholick, old fellows, like myself, sing. The sun is the poet's, the invalid's and the hypocondriack's friend. Under clement skies, and genial sunshine, not only the body is corroborated, but the mind is vivified, and the healt becomes "open as day." I may be considered fanciful in the assertion, but I am positive that many, who, in November, December, January, February, and March, read nothing but Mandeville, Rochefoucault, and Hobbes, and cherish malignant thoughts, at the expense of poor human nature, abjure their evil books and sour theories, when a softer season succeeds. I have, myself in Winter, felt hostile to those, whom I could smile upon in May, and clasp to my bosom in June. Our moral qualities, as well as natural objects, are affected by physical laws; and I can easily conceive that benevolence, no less than the sun flower, flourishes and expands under the luminary of the day.

With unaffected earnestness, I hope that none of my readers will look upon the agreeable visitation of the sun, at this beauteous season, as the impertinent call of a crabbed monitor, or an importunate dun. I hope that none will churlishly tell him "how they hate his beams." I am credibly informed that several of my city friends, many fine ladies, and the worshipful society of loungers, consider the early call of the above red-faced personage, as downright intrusion. It must be confessed that he is fond of prying into chambers and closets, but, not like a rude searcher, or libertine gallant, for injurious or licentious purposes. His designs are beneficent, and

he is one of the warmest friends in the world.

Notwithstanding his looks are sometimes a little suspicious, and he presents himself with the fiery eye and flushed cheek of a jolly toper, yet this is only a new proof of the fallacy of physiognomy, for he is the most

regular being in the universe. He keeps admirable hours, and is steady, diligent, and punctual to a proverb. Conscious of his shining merit, and dazzled by his regal glory, I must rigidly inhibit all from attempting to exclude his person. I caution sluggards to abstain from the use of shutters, curtains, and all other villanous modes of insulting my ardent friend. My little garden, my only support, and myself, are equally the objects of his care, and were it not for the constant loan of his

great lamp, I could not always see to write."

Example 15. "There is great equability, and sustained force, in every part of his writings. He never exhausts himself in flashes and epigram, nor languishes into tameness and insipidity; at first sight you would say, that plainness and good sense were the predominating qualities; but, by the by, this simplicity is enriched with the delicate and vivid colours of a fine imagination—the free and forcible touches of a powerful intellect-and the lights and shades of an unerring, harmonizing taste. In comparing it with the styles of his most celebrated contemporaries, we would say that it was more purely and peculiarly a written style—and, therefore, rejected those ornaments that more properly belong to oratory.

It had no impetuosity, hurry or vehemence—no bursts, or sudden turns, or abruptness, like that of Burke; and though eminently smooth and melodious, it was not modulated to a uniform system of solemn declamation, like that of Johnson, nor spread out in the richer and more voluminous elecution of Stewart; nor still less broken into that patchwork of scholastic pedanttry and conversational smartness which has found its admirers in Gibbon. It is a style, in short, of great freedom, force, and beauty; but the deliberate style of a man of thought and of learning; and neither that of a wit, throwing out his extempores with an affectation of careless grace—nor of a Rhetorician, thinking more of his manner than his matter, and determined to be admired for his expression, whatever may be the fate of his sen-

But we need dwell no longer on qualities that may be gathered hereafter from the works he has left behind him—They who lived with him mourn the most for those which will be traced in no such memorial; and prize, far above these talents which gained him his high name in philosophy, that personal character which endeared him to his friends, and shed a grace and a dignity over all the society in which he moved. The same admirable taste which is conspicuous in his writings, or rather, the higher principles from which that taste was but an emanation, spread a similar charm over his whole life and conversation; and gave to the most learned philosopher of his day, the manners and deportment of the most perfect gentleman.

Example 16. "HE is FALLEN!"

We may now pause before that splendid prodigy, which towered amongst us like some ancient ruin, whose frown terrified the glance its magificence attracted.

Grand, gloomy and peculiar, he sat upon the throne, a sceptered hermit, wrapt in the solitude of his own orig-

inality.

A mind bold, independent, and decisive—a will, despotic in its dictates—an energy that distanced expedition, and a conscience pliable to every touch of interest, marked the outline of this extraordinary character—the most extraordinary, perhaps, that, in the annuls of this world, ever rose, or reigned, or fell.

Flung into life, in the midst of a Revolution, that quickened every energy of a people who acknowledged no superior, he commenced his course, a stranger by

birth, and a scholar by charity!

With no friend but his sword, no fortune but his talents, he rushed into the lists where rank, and wealth, and genius had arrayed themselves, and competition fled from him as from the glance of destiny. He knew no motive but interest—he acknowledged no criterion but success—he worshipped no God but ambition, and with an eastern devotion he knelt at the shrine of his idolatry. Sabsidiary to this, there was no creed which he did not profess, there was no opinion that he did not promul-

gate; in the hope of a dynasty, he upheld the croscent; for the sake of a divorce, he bowed before the Cross: the orphan of St. Louis, he became the adopted child of the Republic: and with a parricidal ingratitude, on the ruins both of the throne and the tribune, he reared the throne of his despotism.

A professed Catholic, he imprisoned the Pope; a pretended patriot he impoverished the country; and in the name of Brutus, he grasped without remorse, and wore

without shame the diadem of the Cæsars.

Through this pantomime of his policy, Fortune played the clown to his caprices. At his touch crowns crumbled, beggars reigned, systems vanished, the wildest theories took the colour of his whim, and all that was novel, changed places with the rapidity of a drama. Even apparent defeat assumed the appearance of victory—his flight from Egypt confirmed his destiny—ruin itself only elevated him to empire.

But if his fortune was great, his genins was transcendent; decision flashed upon his councils; and it was the same to decide and to perform. To inferior intellects, his combinations appeared perfectly impossible, his plans perfectly impracticable; but, in his hands, simplicity marked their developement, and success vindicated their

adoption.

His person partook the character of his mind—if the one never yielded in the cabinet, the other never bent

in the field.

Nature had no obstacles that he did not surmount—space no opposition that he did not spurn; and whether amid Alpine rocks, Arabian sands, or polar snows, he seemed proof against peril, and empowered with ubiquity! The whole continent of Europe trembled at behoking the audacity of his designs, and the miracle of their execution. Scepticism bowed to the prodigies of his performance; romance assumed the air of history; nor was there ought too incredible for belief, or too fanciful for expectation, when the world saw a subaltern of Corsical Marian his imperial flag over her most ancient capitols. All the visions of antiquity became common places in

his contemplation; kings were his people—nations were his outposts; and he disposed of courts, and crowns, and camps, and churches and cabinets, as if they were

the titular dignitaries of the chess-board !"

Example 17. "The Puritans were men whose minds had derived a peculiar character from the daily contemplations of superior beings and eternal interests. Not content with acknowledging, in general terms, an overruling Providence, they habitually ascribed every event to the will of the Great Being, for whose power nothing was too vast, for whose inspection nothing was too minute. To know him, was with them the great end of existence. They rejected with contempt the ceremonious homage which other sects substituted for the pure worship of the soul. Instead of catching occasional glimpses of the Deity through an obscuring veil, they aspired to gaze full on the intolerable brightness, and to commune with him face to face. Hence originated their contempt for terrestrial distinctions. difference between the greatest and meanest of mankind seemed to vanish, when compared with the boundless interval which separated the whole race from him on whom their eyes were constantly fixed. They recognised no title to superiority but his favour; and, confident of that favour, they despised all the accomplishments and all the dignities of the world. If they were unacquainted with the works of philosophers and poets. they were deeply read in the oracles of God. If their names were not found in the registers of heralds, they folt assured that they were recorded in the Book of Life. If their steps were not accompanied by a splendid train of menials, legions of ministering angels had charge over them. Their palaces were houses not made with hands;—their diadems crowns of glory which should never fade awav!

On the rich and the eloquent, on nobles and priests, they looked down with contempt; for they esteemed themselves rich in a more precious treasure, and eloquent in a more sublime language, nobles by the right of an earlier creation, and priests by the imposition of

a mightier hand. The very meanest of them was a being to whose fate a mysterious and terrible importance belonged—on whose slightest action the spirits of light and darkness looked with anxious interest,-who had been destined, before heaven and earth were created, to enjoy a felicity which should continue when heaven and earth should have passed away. Events which shortsighted politicians ascribed to earthly causes, had been ordained on his account. For his sake empires had risen, and flourished, and decayed. For his take the Almighty had proclaimed his will by the pen of the evangelist, and the harp of the prophet. He had been rescued by no common deliverer from the grasp of no common foe. He had been ransomed by the sweat of no vulgar agony, by the blood of no earthly sacrifice. was for him that the sun had been darkened, that the rocks had been rent, that the dead had arisen, that all nature had shuddered at the sufferings of her expiring God !"

Example 18. "Frequency is indeed necessary for the breeding, the nourishment, the growth and improvement of all piety. Devotion is that holy and heavenly fire, which darteth into our minds the light of spiritual knowledge, which kindleth in our hearts the warmth of holy desires: if therefore we do continue long absent from it, a night of darkness will overspread our minds, a deadening coldness will senze upon our affections. It is the best food of our souls, which preserveth their life and health, which repaireth their strength and vigous, which rendereth them lusty and active: if we therefore long abstain from it, we shall starve or pine away; we shall be faint and feeble in all religious performances; we shall have none at all, or a very languid and meager piety.

To maintain in us a constant and steady disposition to obedience, to correct our perverse inclinations, to curb our unruly passions, to strengthen us against temptations, to comfort us in anxieties and distresses, we do need continual supplies of grace from God; the which strainarily are communicated in devotion, as the chap-

nel which conveyeth, or the instrument which kelpeth to procure it, or the condition upon which it is granted. Faith, hope, love, spiritual comfort and joy, all divine graces are chiefly elicited, expressed, exercised therein and thereby: it is therefore needful that it should requently be used; seeing otherwise we shall be in danger to fail in discharging our chief duties, and to want

the best graces.

It is frequency of devotion also which maintaineth that friendship with God, which is the soul of piety. As familiar conversation (wherein men do express their minds and affections) mutually breedeth acquaintance. and cherisheth good-will of men to one another; but long forbearance thereof dissolveth, or alackeneth the bonds of amity, breaking their intimacy, and cooling their kindness: so is it in respect to God; it is frequent converse with him which begetteth a particular acquaintance with him, a mindful regard of him, a hearty liking to him, a delightful taste of his goodness. and consequently a sincere and solid good-will toward him; but intermission thereof produceth estrangement. or enmity towards him. If we seldom come at God. we shall little know him, not much care for him, scarce remember him, rest insensible of his love, and regardless of his favour; a coldness, a shyness, a distaste, an antipathy toward him, will by degrees creep upon us. Abstinence from his company and presence will cast us into conversations destructive, or prejudicial to our friendship with him; wherein soon we shall contract familiarity and friendship with his enemies (the world and the flesh,) which are inconsistent with love to him. which will dispose us to forget him, or to dislike and lothe him."

Example 19. "Many cottages are there in Scotland like Moss-side, and many such humble and virtuous cottagers as were now beneath its roof of straw. The eye of the passing traveller may mark them or mark them not, but they stand peacefully in thousands over all the land; and most beautiful do they make it through all its wide valleys and narrow glens,—its low holms

ensireled by the rocky walls of some bonny burn,—its green mounts clated with their little crowning groves of plane-trees,—its yellow cornfields,—its bare, pastoral hill-sides, and all its healthy moors, on whose black bosom lie shining or concealed glades of excessive verdure, inhabited by flowers, and visited only by the far-

fying bees.

Moss-side was not beautiful to a careless or hasty eye; but when looked on and surveyed, it seemed a pleasant dwelling. Its roof, overgrown with grass and moss, was almost as green as the ground out of which is weather-stained walls appeared to grow. The moss behind it was separated from a little garden, by a narrow slip of arable land, the dark colour of which showed that it had been won from the wild by patient industry, and by patient industry retained. It required a bright sunny day to make Moss-side fair; but then it was fair. indeed; and when the little brown moorland birds were singing their short songs among the rushes and the heather, or a lark, perhaps lured thither by some green barley field for its undisturbed nest, rose ringing all over the enlivened solitude, the little bleak farm smiled like the paradise of poverty, sad and affecting in its lone and extreme simplicity.

The boys and girls had made some plots of flowers among the vegetables that the little garden supplied for their homely meals; pinks and carnations, brought from walled gardens of rich men farther down in the cultivated strath, grew here with somewhat diminished lustre; a bright show of tulips had a strange beauty in the midst of that moor-land; and the smell of roses mixed well with that of the clover, the beautiful fair clover that loves the soil and the air of Scotland, and gives the

rich and bulary milk to the poor man's lips."

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